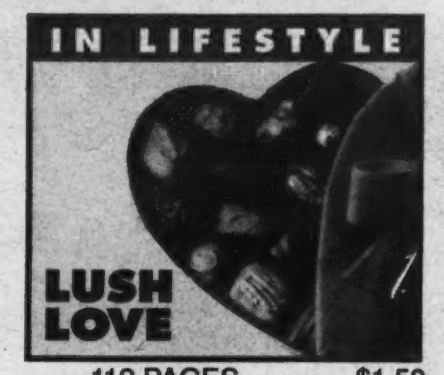
IN ARTS SPRINGSTEEN AND YOUNG'S ROOTS-BASED ROCK
THE STARN TWINS RIDE BACK INTO TOWN AT DIACONO

THE BOSTON Phoenix

FEBRUARY 9-15, 1990 | BOSTON'S LARGEST WEEKLY | THREE SECTIONS | 112 PAGES | $1.50



SPREAD 'EM

COPY COPS

Are Cambridge police into search-on-sight?

by Sean Flynn

He's not what you'd call squeaky clean. He's what you'd call "known by the police," a rough young guy from a tough neighborhood who's been in a few scrapes. He says he's even got some charges pending, something allegedly involving a gun and intimidation of a witness, a rap he swears some Boston badasses pinned on him.

And Ganzy West, 21, also swears he was clean January 24, the night he says the Cambridge cops shook him down a few yards from his apartment in the Washington Elms housing development. He'd stopped on his way home from work to have a snowball fight with some little kids when

See Jay Weaver on Cambridge's civilian-review board (page 9)

two plainclothes cops in an unmarked car started flashing him a look.

They drove off, West says, but then circled back around the block, steered the car in front of him, drove it right up over the curb to block him off, and hopped out. They told him to spread 'em, he says, and get ready for a pat-down.

Two weeks later, West is still fuming as he recounts that incident, part of what he and others say is a pattern of random police frisks, primarily of minority youth, in a pair of troubled Cambridge housing developments. Although police say they're just beefing up enforcement to deal with an upswing in drug dealing and violence, some sources worry that the cops are

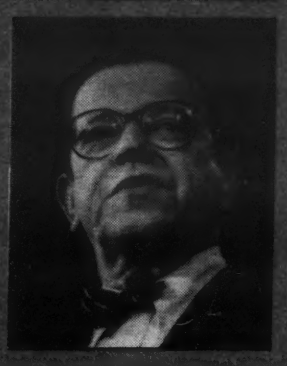
See POLICE, page 8

National races that make a difference

TOTE BOARD

by Steven Stark

- ✔ **GEORGIA** ..... *Andy Young*
- ✔ **ILLINOIS** ..... *Paul Simon*
- ✔ **RHODE ISLAND** ..... *Claiborne Pell*
- ✔ **CALIFORNIA** ..... *Dianne Feinstein*
- ✔ **PLUS** ..... *Six more races*



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DON'T QUOTE ME

by Mark Jurkowitz

Why the media whack Silber (see page 3)

MID-TERM REPORT

by Jon Keller

The governor's race (see page 6)

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PHOTOS BY JEFF THIEBAUTH (CHOCOLATES), TIMOTHY CARLSON (YOUNG), DAVID CARMACK (TRIBE), AND MARK MORELLI (SAXOPHONIST, SILBER, SIMON)

SHORT STOPS

RAISE TAXES!

Now that I have your attention:
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Do you already pay too much to the state?
Are you mad?
Have you contacted your state legislator?

You probably answered yes to each question except the last one. You probably don't know who your legislators are. Don't give up on the system without even trying-get involved! For $2 we will write a letter to your state senator and your state re expressing the above views and expanding on the messag that you want your taxes spent wisely and efficiently-not was ed. You want the fat eliminated and essential services restore And you don't want to pay any more taxes! You will receive t letters and preaddressed stamped envelopes, all you have do is sign and mail. If it doesn't work at least you will know w to vote against next time.

I want the Mass financial mess cleaned up witho new taxes. They take too much now!
Enclosed is $20 for my letters.

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Make check or money order payable to:
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...in The Globe t

VILLAIN OF THE WEEK

William Tout

Last Sunday a large display advertisement appeared in the *Boston Globe*, peddling a new anti-tax lobbying service. For $20, the outfit Read My Lips would send customers no-new-taxes letters addressed to their state representative and senator. Speculation about who was behind the anonymous gimmick ranged from a sleazy fly-by-night entrepreneur looking to make a quick buck off the state's fiscal and political crisis to a crafty GOP recruiting scheme.

But the perpetrator of this hair-brained idea is William Tout, a disgruntled high-tech businessman from Georgetown. Tout says he is simply so fed up with the condition of state government that he decided to get involved in politics. With the *Globe* ad costing $3400, Tout says he knew the gambit wouldn't be a big moneymaker. "I figured if we get 200 responses, that'll be a break-even number," he notes. So why did he choose to charge people $20 to have him do something they could do for free via a quick phone call or letter? "I'm always one who's saying to my wife, 'Hey, we should write a letter,' but we never write," Tout says. "I'm convinced a lot of people don't."

True, and they don't drop $20 on stupid ideas, either. So far, the response has been underwhelming. "It's a total failure," Tout admits. As of Wednesday, February 7, he had received seven letters, two rationally disagreeing with his anti-tax position and five filled with obscenities, insults, and death threats. "People think I'm some kind of profiteering scum," Tout says. "It's obvious it came across wrong to a lot of people. The only profit in this is at the *Boston Globe*."

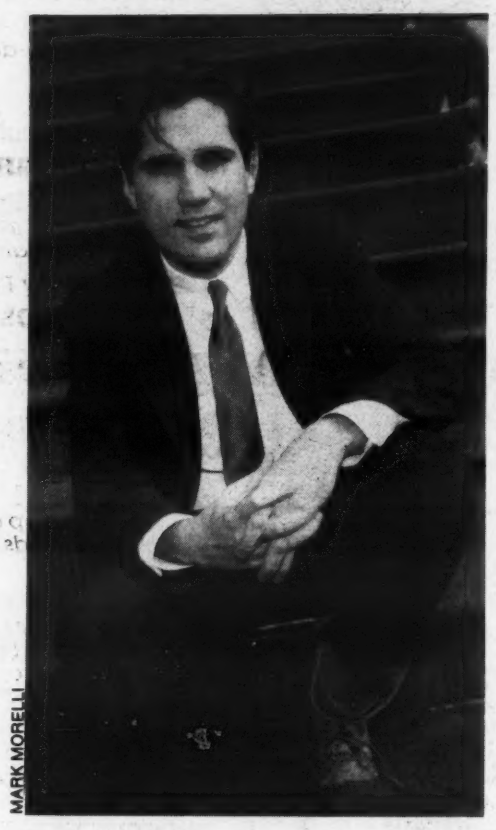
No wonder the state's high-tech sector is in such trouble.

THE ONE-MINUTE INTERVIEW

Mike Duffy on his candidacy for the Ninth Suffolk District seat

Just when you thought you'd seen every possible variety of politician, along comes Mike Duffy, 26, an openly gay liberal Republican challenging four-term Democratic State Representative Byron Rushing for Boston's Ninth Suffolk District seat. His challenge to Rushing, a well-known progressive and a senior member of the legislature's Black Caucus, has raised some eyebrows and a few concerns about a possible black-gay split within the district.

"I don't think my candidacy should be construed as some kind of symbolic pitting of one group against another. It's what democracy is all about. I intend to campaign in the black community. Republican, gay, progressive, Irish-Catholic — given the interesting mix of characteristics that I have, it will be difficult for someone to label me. . . . My priorities are fiscal issues, crime, and AIDS. This district has the highest concentration in the state of people living with AIDS, and I don't think a case has been made about providing adequate resources, health care, general relief, and assistance. I honestly believe there's still room to cut state spending, but if after we do all that we're still facing a revenue shortfall, there may be a need for new taxes. I can't in good conscience argue for a concerted response to AIDS or crime and not say that if it came to it I wouldn't be willing to vote for new taxes."



MARK MORELLI

THE SIGN-UP SHEET

☞ The **New England Earth Day 1990** Student Planning Conference, February 11, at the UMass Boston Harbor campus, featuring Senator John Kerry and Massachusetts Secretary of Environmental Affairs John DeVillars. Registration is at 8:30 a.m. in the Science Center Building's Lipke Auditorium. Call Chris Fox at 542-6333.

☞ **Swim for Sight**, to benefit the Eye Research Institute of Boston, Saturday, March 3, at Boston Harbor Hotel's Rowes Wharf Health Club and Spa. Call 723-6078, extension 573, to pledge, swim, or volunteer.

☞ **Free income-tax assistance**, provided by Bunker Hill Community College students through the Volunteer Income Tax Assistance (VITA) program and available in 18 languages, from February 11 until April 15. Call 241-8600, extension 205, for dates and further information.

☞ **International Student Exchange** seeks host families for students from Europe, South America, and Asia. Write Student Exchange, Box 840, Fort Jones, CA 96032, or call 1-800-233-HOST.

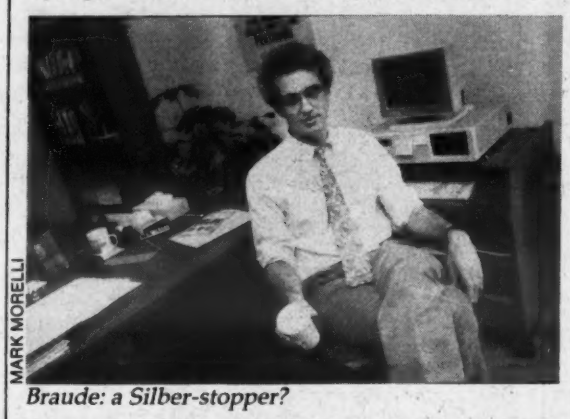
— compiled by Lynne Mazadoorian

THIS JUST IN. . .

DEALING WITH COMMITMENT

The roughly 1300 uncommitted Democratic Convention delegates elected last Saturday may soon have their own gubernatorial candidate, and it's not Ray Flynn. Leaders of the uncommitted movement — which consists largely of progressive or union-oriented delegates — are kicking around the idea of offering a candidate (perhaps Tax Equity Alliance of Massachusetts director James Braude) as a way to keep John Silber, whom they view as disastrous to their interests, off the primary ballot.

Under party rules, candidates must receive 15 percent of the delegate vote at the June convention in Springfield to have their names appear on the primary



MARK MORELLI

Braude: a Silber-stopper?

ballot in September. And that threshold, 750 of the 5000 delegates, might be an obstacle for the Boston University president.

But Silber has a chance to lower the bar: the threshold is based on the number of delegates voting for a candidate; and many uncommitteds are considering casting a first-ballot vote not for a particular candidate but for a protest slogan — "Jobs for Justice" or something similar. If all 1300 uncommitteds voted for "Jobs for Justice" instead of for a candidate, Silber could slip onto the primary ballot with 15 percent of 3700 votes, or 555 delegates, instead of 750.

Many observers believe candidate Frank Bellotti would pick up a good chunk of the Silber vote in the primary if the latter doesn't make it onto the ballot. (Assuming, of course, that Ray Flynn doesn't jump in.) But uncommitted leaders deny the move to block Silber is a back-door attempt to aid the former AG. "It's not to help Bellotti," one leader says. "The only reason any of us want Silber off the ballot is because he can win [the primary]."

— Rob French

NO NEW ACCESS

This may be the year the GOP is welcoming record numbers of new members, but try telling that to Rosemary Larking. Larking, a Newton resident who is disabled and uses a wheelchair, had switched her party registration from Independent to Republican in December. Two weeks ago she told party officials she intended to run for a seat as a convention delegate at the February 3 regional caucus and asked that they provide an access ramp at the Newton Highlands Women's Club, the site of the local caucus.

Alvin Mandell, the Republican State Committee member organizing that regional caucus, explained to Larking that access was no problem — they would just carry her in. "It's only two little steps," Mandell told the *Phoenix*. "We can just lift her."

Believing her rights were being violated, Larking contacted Jane Alper, a staff attorney at the Disability Law Center, who told Mandell carrying Larking and her 250-pound wheelchair was unsafe and demeaning. According to Alper, Mandell told her the party could not afford the $100 rental fee for a temporary ramp. Alper appealed to Jody Dow, another Republican State Committee member, who said a ramp would be provided. But Dow later told Alper that Larking was ineligible to run for a delegate seat because she had missed the December 15 registration deadline by a few days and therefore the party would not furnish a ramp.

Larking wanted to attend nevertheless, and after Alper threatened to secure a court injunction to stop the caucus unless a ramp were provided, Mandell and the party finally agreed to supply one. On caucus day, Larking arrived at the women's club to find a ramp at the entrance, but it took her only into the foyer. The voting was being held in a room farther inside, and as she feared, Larking and her 250-pound wheelchair had to be lifted up a step to gain admittance. "It was a little ridiculous," says Larking.

With that kind of hospitality, the GOP is not going to win itself too many new friends. The Republicans should know by now that the first step toward getting candidates into office is getting supporters through the door.

— Rob French

DON'T QUOTE ME

Teaching Silber the rules

by Mark Jurkowitz

They are already permanently etched into 1990 campaign parlance as the "Silber Shockers" (so named for a Sunday *Boston Herald* banner headline). John Silber's gubernatorial candidacy had hardly moved off his Commonwealth Avenue campus when it bounced right into a series of explosive page-one headlines and newscast-leading stories. Bomb number one was detonated after Silber, in an interview published in the January 25 *Worcester Telegram and Gazette*, made his now infamous "welfare magnet" remarks, in which he mused about why Massachusetts had "suddenly become so popular for people who are accustomed to living in the tropical climate." Bomb number two came after the BU president, in January 26 remarks to a group of teachers at Milton High School, appeared to downplay the significance of alcohol abuse as a social problem, particularly in relation to the havoc wreaked by other forms of drug abuse.

The piggybacked controversies provoked a torrent of headlines and TV news stories (mostly negative), tsk-tsking responses from the other candidates, criticism from immigration and alcohol-abuse activists, and reams of disapproving commentary and opinion ("How embarrassing for Boston University's John Silber to flunk his first quiz as a candidate for governor," the *Globe* declared in a January 27 lead editorial). And that reaction elicited a typically pungent return salvo from a man who is psychically incapable of turning the other cheek and who wields nouns and verbs the way Mike Tyson throws jabs and hooks.

After the welfare-magnet story broke, Silber called a press conference to accuse the attendees, whom he said had labeled him a racist, of nothing short of McCarthyism. And after the *Herald* ran its NEW SILBER SHOCKER headline on January 28, following the alcohol-related remarks, the candidate went on the offensive, first brandishing the paper on that morning's Channel 7 broadcast of *Boston Common* and then declaring, in sweeping Silberesque rhetoric, that "not since Harry Truman was declared to have lost to Dewey has there been a headline of greater distortion than the one we have in the paper today."

This cycle of what Channel 4 reporter Andy Hiller calls "statement/criticism/countercharge" so captivated a press corps bored witless by the current desultory political debate (who's the real outsider; who said the sky was falling first; who can use the word "change" the most times in a sentence?) that only the February 3 caucuses and the Frank Bellotti/Evelyn Murphy January 5 mini-debate interrupted a 10-day skein of Silber-tongued news dominance. But if the early days of Silber's campaign have taken on an unorthodox dynamic — not Silber versus Bellotti, not Silber versus Murphy, but Silber versus the press — then who started the fight? Who won the fight? And how many rounds will it last?

Did the press pounce on Silber?

There seems to be a consensus among the press concerning the huge play given to Silber's welfare and alcohol remarks. First, that the ill-conceived and sensational comments about welfare (what irony that Silber's damage-control spinmaster is press secretary Michal Regunberg, whose last job was as spokesperson for the state welfare department) were newsworthy enough to merit the coverage, particularly in the immediate aftermath of the racially charged Stuart case. Second, that the alcohol story was, in the words of *Globe* political editor Ben Bradlee Jr., "frankly overplayed." And third, that the press wasn't out to get political neophyte Silber.

"I don't see people standing under the trap door with smiles and glee on their faces ready for the body to drop," asserts Channel 7 reporter Marty Sender.

But that doesn't mean people figured there was no trap door. As soon as word got around that Silber might consider running for governor, the buzz among journalists was, in the words of one reporter, "Jesus, it's a question of when he's gonna put his foot in his mouth."

It's worth noting that the 1988 BU College of Communication alumni guide lists 48 *Globe* employees and 29 *Herald* staffers. One can assume that a number of them bridled at the inimitable Silber style when they stayed under his roof and he acted *in loco parentis*. It's even conceivable that one or two of those journalists, still smarting from some generic Silber insult to their intelligence/morals/upbringing a decade ago, might actually find sweet succor in the idea that they are now conceivably in a position to torpedo his ambitions.

If in the last presidential campaign the issue for Gary Hart was whether he could keep his pants zipped, the question about Silber was whether he could keep his lip zipped. "Clearly, I think we were all wondering how Silber's reputation for arrogance would translate onto the political campaign," says Bradlee. And while no one's claiming that the press hopped on the welfare and alcohol stories in order to make its prophecy self-fulfilling, a case could be made that the I-told-you-so

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2 8 DAYS A WEEK
If it's hot, it's in the Phoenix, *so pay a visit to our Listings pages before you step out. If you're movie-bound, turn to "Flicks in a Flash," Boston's most inventive movie guide. For the latest news in the arts world, read up on the "State of the Art." And in "Next Weekend," Amy Finch kids around with Steven Wright.*

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COMING NEXT WEEK

In Lifestyle: a child-sexual-abuse court case with broad implications. In Arts: Carolyn Clay on Cat on a Hot Tin Roof *and* Julius Caesar.

Credits: John Nordell (with News) and Clive J. Russ/Mario Diacono (with Arts).

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Continued from page 3

factor gave both stories longer legs than they might have had — particularly the shakier alcohol story that followed on the heels of the welfare story. *Globe* reporter Scot Lehigh uses a disaster model to explain the level of interest in the alcohol episode. "You know when one tanker runs aground, the press will always rush to cover the next tanker accident, even if it's not as big an event," he says.

But the bottom line may be that there was a perfect symbiosis between Silber and the media: he gave them splashy stories that sold and they gave a fledgling candidate name recognition that, in Regunberg's words, "you couldn't pay for."

Political consultant Dan Payne puts it this way: "I think of him [Silber] as the Oil Can Boyd of the campaign," he says referring to the volatile ex-Sox who frequently made great copy with his outbursts and tirades. "The press loves him."

Who won?

Most observers in the media seem willing, at least for now, to believe that Silber's battles with the press don't represent any premeditated strategy but instead reflect the gut reactions and basic combativeness of someone who, in the words of one source, "is a headstrong guy who really doesn't understand the process, but who doesn't bear criticism very well."

An accidental game plan, however, isn't necessarily a losing game plan — and again the consensus is that Silber didn't hurt himself in his two skirmishes with the press. Most neutral observers agree with Regunberg's assessment that "he emerged relatively unscathed." For one thing, media-bashing is in season. In a January 21 poll published by the *Globe* in the aftermath of the Stuart case, the one institution that both black and white respondents scapegoated with equal intensity was the media — with 64 percent of the whites polled concluding that the press had done an average or below-average job covering the murder and 71 percent of the black sample feeling the same way. To make matters worse, according to political consultant Barry Kaplovitz, "most citizens in Massachusetts sense a complicit and incestuous relationship between the media and what used to be called the Dukakis wing of the Democratic Party." And we all know Dukakis's unfavorability numbers.

Given that the media are currently about as popular as Manuel Noriega, a pissing contest with the press isn't all that high-risk as a short-term strategy. (Actually, the quote most likely to endear Silber to voters, his assertion to reporters that "I know as a candidate I should kiss your ass, but I haven't learned to do that with equanimity yet," didn't get very wide circulation locally, though *Newsweek* picked it up in its February 5 "Overheard" section.)

But almost everyone warns that Silber has milked the anti-media game for all it's worth and that he runs a high risk of bumping up against the law of diminishing returns if he can't curb the impulse to engage in tit-for-tat exchanges with the Fourth Estate. Having now established his credentials as someone who's not afraid of the big bad press, he needs to avoid creating the impression that he is too nasty, too negative, and too narrow.

MARK MORELLI

Silber: is the press out to get him?

"Any high-risk high-profile strategy is best in limited doses," says Hiller.

"You can't continually blame the press for everything before the public begins to doubt your veracity," adds another observer.

Regunberg insists her candidate knows when to say "no màs." "He got out of this one intact, but he can't afford to do it again," she warns. "It masks the message he really wants to get out."

Will Silber become a regular pol?

In his January 30 *Globe* column, David Nyhan made reference to one reporter's statement that Silber seemed prone to inserting his foot in his mouth, that "he always takes the cheese."

So some Silber aides went out and bought the candidate a mousetrap that he now totes around as a symbol of his recently acquired determination not to take the bait from reporters and shoot from the lip.

Regunberg tells a story about the February 3 caucuses, during which one reporter persisted in asking Silber whether Senate President William Bulger had helped him win convention delegates. Silber remained evasive and elusive, and in a triumphant moment of self-control finally smiled knowingly at the reporter and indicated that he would not be goaded into a self-destructive comment.

In his modestly titled book, *Straight Shooting: What's Wrong with America and How To Fix It*, Silber presented his utopian vision of the role of the press as a "pane of glass, flawlessly clear and unspotted." These views were echoed when, in the wake of the furor over his welfare remarks, Silber lectured the press that "a reporter should report transparently and report in considerable detail if he wants any accuracy. . . . When you cut and you omit, you distort."

Now, after a short time on the campaign trail, the candidate, says Regunberg, has already wised up. "The pane-of-glass idea is a great idea with great ideals," she says, "But hey, this is the 1990s. . . . I think he understands that while he'd like to change the rules of the game . . . he's got to play by the rules or he's out of the game."

And *Herald* political reporter Wayne Woodlief describes a meeting between Silber and *Herald* staffers a few days after the SHOCKER headlines. "He told us," recalls Woodlief, "that he felt he'd learned he should moderate his tone."

What we are seeing is the inevitable transformation of John Silber from a speak-his-mind (for better or worse) political novice to a more soundbite-conscious pol. This doesn't mean that all the sharp edges have been knocked off his rhetoric, but it does mean that having abruptly bumped elbows with the press, Silber (presumably a quick learner) has little interest in constantly being whistled for fouls. After all, only fringe candidates have the luxury of truly speaking their minds.

"I don't think he wants any more shockers," says Payne. "I don't think he wants to be talked about in this fashion anymore."

So the very press corps that was so energized by Silber's uniquely candid (or reckless) remarks — and then was compelled to attack them as unseemly — has probably succeeded in reining in its quarry, to its own dismay.

"I think you'll see a more measured Silber," says Channel 5 reporter Kirby Perkins, with more than a hint of sorrow. "He's gonna get better at what he does." And consequently, adds Perkins, he won't be nearly as interesting to cover.

"The gas has been turned down under the kettle," echoes Sender, who believes Silber will start minding his p's and q's. "That's bad for us but good for him." Yet, "if that happens, he assumes the plastic role of politicians that he says he doesn't want."

Kind of reminds you of that famous cartoon Paul Szep produced when his favorite foil, Governor Ed King, left office at the end of his scandal-plagued term. There, forlornly watching the departure of the man he so loved to lampoon was a cartoonist who looked suspiciously like Szep, with a tear trickling down his cheek. And if the press won't have John Silber to kick around anymore, it may have only itself to blame. □

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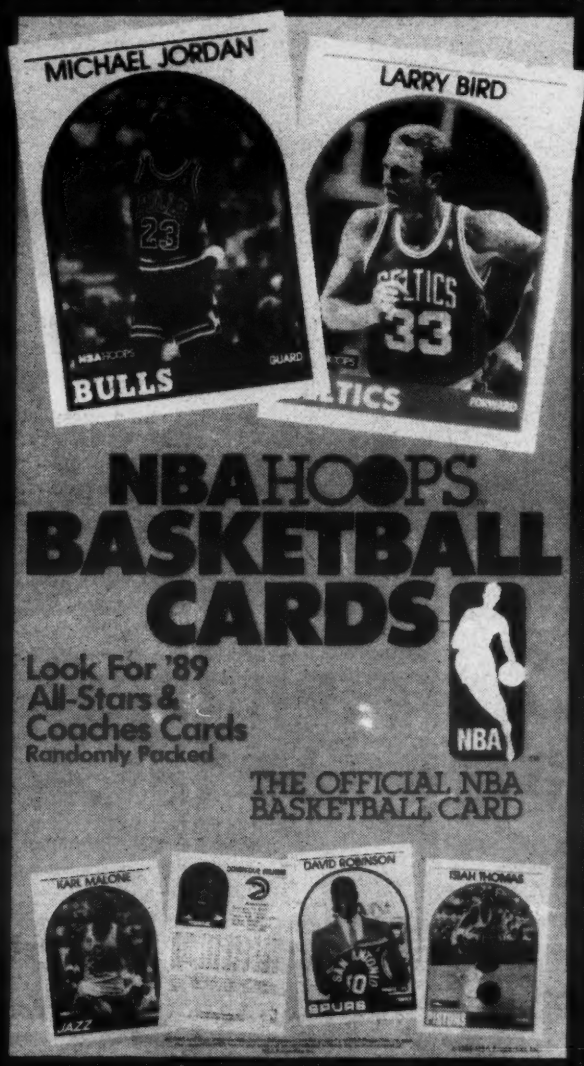

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CANDIDATES AT THE QUARTER

Who's making headway in the muddled race for governor

by Jon Keller

Hey — who threw banana peels on the dance floor of the 1990 gubernatorial campaign?

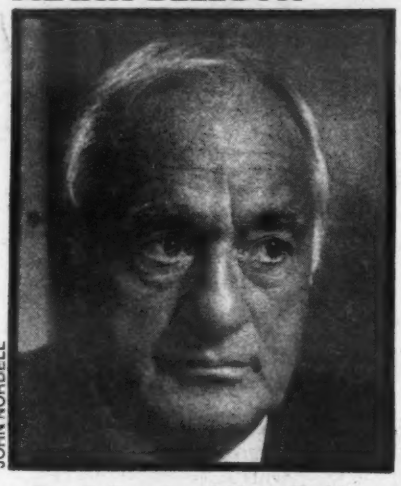
What other explanation could there be for the slippin', slidin', graspin', and gropin' that have characterized the major Democratic and Republican candidacies so far? If it weren't such deadly serious business, you might call it the Revenge of the Three Stooges. But given the underlying stakes — human needs, social progressivism, and economic equilibrium — the course of the campaign so far is no laughing matter.

That's why our review of the candidates' performances at the nine-month mark of the countdown to Election Day is such an enervating exercise. With the major contenders formally announced and all but one of the possible late entrants now out of the picture, a campaign that should have at least begun to develop discernible themes and rhythms has so far been little more than a cacophony of pratfalls, slip-ups, and hostile noogies.

Nothing's happened to change the criteria from the previous round of Phoenix *grading last November. Our arbitrary marks — an A means excellent, B suggests competence, C is merely adequate, D is mediocre, and anything lower implies one should have stayed home — are once again assigned in three basic areas: a candidate's demonstrated ability to expand his or her base of support; quality and consistency of message; and capacity for thriving in — or being throttled by — the prevailing political climate, which can best be pictured as the electorate's fore- and middle fingers poised to poke the political establishment right in the eyes.*

DEMOCRATS

FRANK BELLOTTI



JOHN NORDELL

Base: B-. Even though House Health Care Committee chairman John McNeil has long been one of Malden's ranking elected officials, it's been years since he's bothered to attend that city's quadrennial Democratic caucuses. But on February 3, McNeil showed up at his home caucus in Malden's West End with plenty of followers in tow to back Frank Bellotti. "He's a *real* Democrat," explains McNeil.

A similar scene was played out across the state as an impressive cross-section of the party's elected establishment turned out for Bellotti. And Bellotti's voluminous campaign-contributor lists are loaded with party regulars who've been pushed offstage during the Dukakis years, including a fair number of former Ed King supporters.

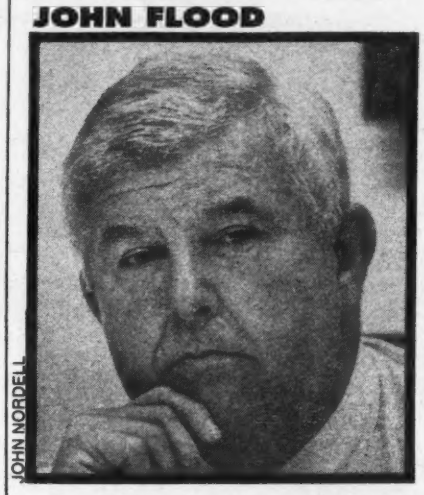
This is the sort of bedrock support that accrues for a skillful politician who's been shaking hands and doing favors for more than three decades. And give Bellotti honesty points for not claiming, as candidates often do, that his campaign is being funded by a spontaneous groundswell of $5 and $10 checks from Ma and Pa Democrat.

Bellotti's consolidation of left-out Democrats has been impressive so far, but there's a potential downside. Facing possible competition for the party's disenfranchised center and right in September from John Flood, John Silber, and/or Ray Flynn, Bellotti needs the once-formidable Dukakis grassroots organization to remain fragmented and distracted. In 1974 and 1982, those folks were galvanized to overthrow old-fashioned Democrats. Bellotti's doing fine by running against their legacy but is fully capable of getting so cocky about it that he might generate a backlash.

Message: C. "The outsider"? Come on, Frank. John McNeil ain't Gene McCarthy. Bellotti's nostalgia for a pre-Dukakis style of Democratic governance may resonate for a while with the Duke-weary populace. But there haven't been any truly new ideas emanating from the Bellotti camp (or from anywhere else, for that matter). Bellotti's rhetoric is heavy on the New Deal imagery, but it's an open question how well that'll play with younger generations of middle-class voters who find themselves laboring to pay for all that compassion.

Survivability: C+. From Bellotti's perspective, the palpable public craving for reform is the most slippery banana peel of all. Bellotti vows to shun Dukakis's discredited style of government by consensus and special-interest appeasement, and that's fine if all the public wants is to tell the Kennedy School to screw. But if what people are really sick of is supremely self-confident pols with limited interest in power-sharing, uh-oh, that's Frank. He's in trouble, too, if reform means no more relatives on state payrolls or layoffs of legislative court officers. Bellotti clearly has no objection to political offspring joining the family business (if they're qualified, he'd add). And it was under Tip O'Neill's speakership that the Massachusetts House created the current doorkeeper boondoggle. If Bellotti wants to claim the mandate of old-line, New Deal-style Democrats, he may also wind up carrying the baggage of their role in creating the now-reviled hackocracy.

JOHN FLOOD



JOHN NORDELL

Base: D. Bellotti's anti-tax positioning and early media blitz were the uppercut that stood Flood's underfunded candidacy up straight; Silber's Tasmanian Devil-like entrance into the race was the looping overhand hook that sent him to the mat. There just aren't enough Reagan Democrats here in the good ole People's Republic to go around, and Flood's consistently low poll numbers (lately, he's the margin of error away from Guy Carbone stature) suggest he's the odd man out.

Message: C. All along, Flood's chances hinged on re-creating the moderate-conservative Democrats' revolt that squeezed Ed King past Dukakis in 1978. But 1990 turns out not to be much like 1978. The state's problems are more severe, and the political climate is far more volatile. While his Duke-bashing has been as tough as anybody's, Flood's fundamentally moderate appeal has paled next to the more vivid images of Bellotti and Silber. His advocacy of extending the temporary income-tax hike and his refusal to promise no new taxes actually put him to Bellotti's left, but because of his identity as part of the dreaded anti-tax, anti-government cabal, no one on the left will have him.

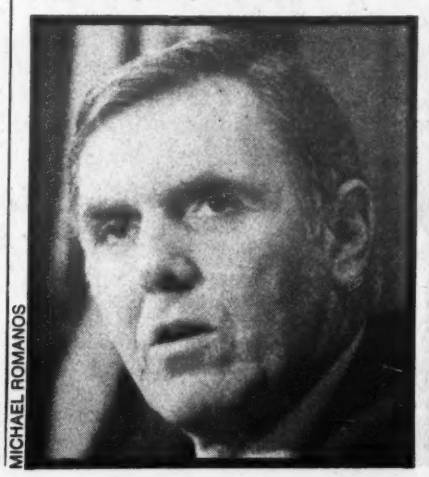
Survivability: C-. This is down significantly from the last grading period. During November and December, when the House's spasmodic efforts to raise taxes would have made a perfect, media-saturated backdrop for Flood to present his fiscal credentials, Flood was out seeking nonexistent money and support. He should have gone for the free media; all that spadework yielded zip at the February 3 caucuses. Now, in order to even make the September ballot, Flood must rely on Evelyn Murphy's political savvy to garner his 15 percent. That's one mighty thin reed.

RAY FLYNN

Base: B-. The numbers of Democratic activists willing to wait for Flynn is impressive. By September, primary voters will have had a full year of the Bellotti-Murphy death march, and Flynn could benefit from a boredom-desperation backlash. And there's reason to think Flynn's championing of local aid and populist aura could overcome the traditional anti-Boston animus that thrives west of Readville. Then again, as Silber recently demonstrated, everybody looks a lot better on the sidelines than they do in the race.

Message: B. Could Flynn have inadvertently stumbled onto the right combination of positions for 1990? Let's see: he's conservative on crime, an anti-technocrat, and hates lawyers who defend drug pushers — the right will like that. He's pro-tax and pals with Jesse Jackson — given the circumstances, what more can the left want? And recent polls suggest few voters are rabid enough about choice to deny him a vote simply because he's anti-abortion. He'll engage the big-spending Bellotti in a televised mini-debate in front of the State House and tell him "this building is not for sale." And he'll know what to do when Murphy calls him a "chameleon."

Survivability: C-. But here's the problem. Boston-based reporters familiar with Flynn's payroll-packing and nepotism are just waiting to explain him to their readers across the state. A long hot summer of 1990 could well expose the questionable competence of his police administration. And the bottom line is Flynn doesn't seem to want the job very much. He'd have to take a nasty pay cut, no small matter with a large, young family. He gets on *Nightline* plenty as mayor; what can the governorship really do for him?



MICHAEL ROMANOS

EVELYN MURPHY

JOHN NORDELL

Base: B-. Murphy's fruitless courtship of the Dukakis people stands out as the worst political fiasco of the early campaign. Last fall, her gimmick explanation for not speaking out against Dukakis's atrocious mismanagement was that she's a team player; in a televised debate with Weld, she made a garbled connection between herself and Doug Flutie. Well, it turns out Flutie's a lousy quarterback, and so, apparently, is Evelyn.

By attempting to sport two heads at once, Murphy both tied herself to the most unpopular politician in Massachusetts history and played into cynical voters' worst nightmares about two-faced pols. Many top Dukakis people who might have been inclined to back her were offended by her patronizing charade; the truth is, they're just as furious at Dukakis as everyone else and are disinclined to back another loser. Even some of Murphy's closest allies can't fathom her insistence on remaining subordinate to a man who's left her politically stranded on more than one occasion.

Murphy will continue to command the allegiance of pro-choicers, feminists, and certain human-service-provider types; they really haven't anywhere else to go, although Bellotti's been doing a nice job of chipping away at the women's vote. And if Silber makes inroads into Bellotti's support, Murphy's plurality still could stand up in September. But any proof of Murphy's ability to expand her base will have to wait until she first shows she can fight her way out of a damp paper bag.

Message: C-. In mid November, Murphy kicked off a daylong promotional tour for her "Blueprint 2000" report on education at a middle school in Belmont (a liberal bedroom suburb that by rights should be quintessential Murphy country). At an informal meeting with teachers and administrators, she claimed education as her top priority but offered nothing more than vague generalities about helping shape "world-class" schools — not a word about the Chapter 766 mandates and local-aid cutbacks that are choking school budgets. At the end of her spiel, there was awkward silence. "Forget 'world-class,' " offered one teacher. "With the cuts we're facing, the next decade will be spent playing catch up."

Murphy then urged the teachers to lobby the governor, House Speaker, and Senate president for new taxes, apparently oblivious to the fact that those three were *already* pushing for taxes against the successful resistance of the House rank-and-file. She noted, "Those now elected have to lead," but didn't explain how her own nearly invisible profile (at that point in time) was helping to build pressure for new revenues. And after investing an hour in a meeting with 20 sympathetic voters, she left without asking for their vote.

So far, this campaign's a dog that won't hunt.

Survivability: D+. The next four months are crucial for Murphy. Her distancing from Dukakis must grow bold where it's been amazingly tentative. Her relatively anemic fundraising has to show some momentum. She can't sit back and wait for the US Supreme Court to make her a martyr with some draconian anti-choice ruling. She has to take control of her own destiny, or face an early funeral at the convention. Unless real-estate values drop precipitously, don't bet the house on it.

JOHN SILBER

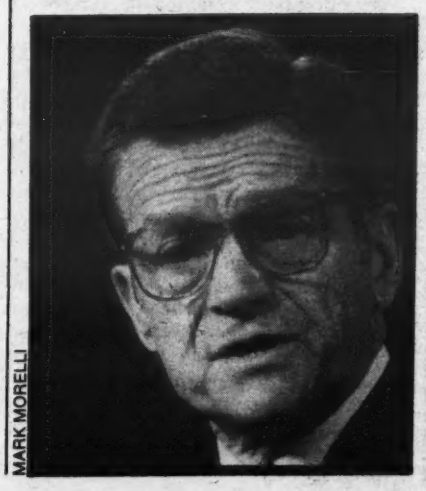
Base: D. Academics usually make lousy politicians — they tend to think they know better, an attitude easily sensed by the average voter, who then instinctively shuns such candidates. Hilariously, it's been suggested that Boston University alumni form a strong potential base of financial and electoral support for Silber. Yeah — poll three BU alumni you know on their view of Silber, but be sure to wear a slicker and rain hat.

Independents, alienated Democrats, and others may well be drawn to Silber's ideas and idiosyncrasies, but they're also likely to require a certain comfort level with someone before putting them into high office. If the image of a stern, ultra-serious man who thinks he's smarter than everyone else is so damn appealing, then why are Dukakis's negatives so high?

Message: C. Many of Silber's chronic complaints about contemporary political and social orthodoxy are well-taken and seem particularly relevant to Massachusetts's problems when they focus on self-indulgent statism and cultural narcissism. We'll chalk his obnoxious jargon on welfare up to opening-night jitters. But as has so often been the case in Silber's career, it appears his rabid style may well overwhelm the substance his campaign ought to be built on. Calls to radio talk shows ran 10 to one in favor of Silber's "welfare magnet" comments, but a careful listener could hear agreement not with Silber's intellectual reasoning but with the notion that welfare recipients are worthy targets of derision.

Survivability: C-. Most curious of all is Silber's insistence on running as a Democrat. If the rationale for his ambition is, as he maintains, the need for fresh, visionary thinking, why be seen wheeling his way through the petty internal machinations of the convention? If his intellect transcends the tired assumptions of the Democratic establishment, then why the need to wear its uniform? In this election, simply having the *D* next to your name may be a handicap. If he somehow makes it to November, suspicious voters may hang Silber with the very labels he ought to be running against.

And while this is definitely the year not to be seen as a professional pol, it's also a campaign that demands expert political skill. So far, Silber hasn't shown much. The week following his weekend of "Silber Shockers" was a golden opportunity to seize the spotlight and, perhaps through a quick TV buy, to convey some of the saner parts of his platform. Instead, Silber's lone media hit was a State House visit with lieutenant-governor candidate Bill Golden.



MARK MORELLI

REPUBLICANS

GUY CARBONE

MARK MORELLI

Base: F. Hi, Guy.
Message: F. Why, Guy?
Survivability: F. Bye, Guy.

PAUL CRONIN

JOHN NORDELL

Base: D. You've got to hand it to those college Republicans. They may act a bit sophomoric and sleep in their sports jackets, but damn, they're eager. They did a nice job of embarrassing Weld at his home caucus in Cambridge when they hooked up with Pierce's people and took the delegates away from the unprepared Weld forces. In a tight Pierce-Weld convention fight next month, that ploy by Cronin could suggest an interesting tactical wrinkle. Didn't bright, energetic college-age ideologues once work for liberal Democrats?

Message: D. It's not hard to picture Cronin as a nice, unthreatening, only-slightly-in-over-his-head former congressman. He's reasonably bright, fairly articulate, a digestible mix of moderate and conservative positions. But on the stump he says things like "There's a new Cronin crusade." Huh? This from a man known during his stint in the Massachusetts House as "Walking Paul" in tribute to his alleged proclivity for vanishing during tough votes. Where do these politicians come up with these delusions of grandeur?

Survivability: F. Unless he wants to run for a lesser constitutional office.

STEVE PIERCE

Base: C+. It's becoming increasingly clear that Pierce is closer to the archetype of what Massachusetts Republicans want. This party shed its Brahmin dominance a long time ago, and has moved well to the right even since 1986. It's really more a Bob Dole (Pierce's choice in the 1988 campaign's early going) kind of party than a George Bush group. And Pierce's personal story — modest roots, modest style, loyal party-spear carrier, bright but not threateningly so — fits comfortably into the prevailing Republican gestalt.

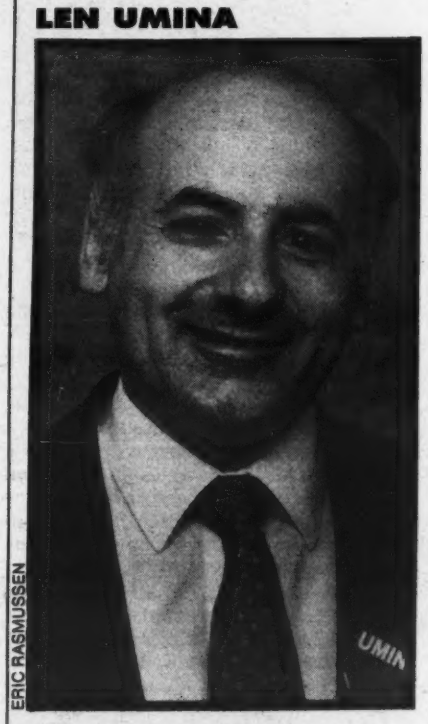
Things look dimmer for Pierce in a final election. The polls showing few single-issue pro-choice voters are encouraging, but Pierce's statewide appeal hinges almost entirely on economic issues. If the Democrats haven't at least somewhat sorted out the budget mess by the fall, Pierce's sharp-eyed-accountant persona has a shot. If he has to rely on other factors to win votes, a competent Democratic candidate beats him on the basis of name recognition, stature, and Democratic reflex.

Message: C. Touting his fiscal prescience is the obvious and correct strategy for Pierce, and his cautious waffling on the Citizens for Limited Taxation (CLT) petition may well prove prudent. But given his lagging finances and relative obscurity, it's surprising Pierce's message hasn't been a bit bolder. He seems content to tell audiences that he's a good guy you can trust, and leave it at that — "a state rep's campaign," one party leader calls it. When pressed to cite legislative accomplishments other than Dem-bashing, Pierce has failed to come up with snappy answers, something he'll need to do if he makes it past September.

ERIC RASMUSSEN

Survivability: B. A clear win over Weld at the Republican convention would provide Pierce with badly needed money and political credibility. If he can pull that off and assemble a more major-league campaign operation than he currently has, Pierce could be 1990's version of the little engine that could.

LEN UMINA



ERIC RASMUSSEN

Base: F. Even the LaRouche-ites could mobilize volunteers to harass people outside the Registry of Motor Vehicles.

Message: D. Umina gets points for being, apparently, a pleasant, well-spoken fellow who doesn't harangue his fellow candidates and doesn't claim Henry Kissinger is conspiring with Princess Diana to monopolize the world halvah market. He gets credit for having 10 different telephone numbers listed on his campaign business card. And most of all, we like his proposal that all state spending be recorded on computer and those files be available on a daily basis to any citizen with a modem. This'll make it a helluva lot easier for wiseguy reporters to monitor doorkeepers' salaries. Attaboy, Len!

Survivability: F. How can you survive when you never were alive?

WILLIAM WELD

JOHN NORDELL

Base: B-. It's hard to believe this year won't provide a bull market for a thoughtful, personable fiscal conservative with some appropriate liberal impulses and impeccable ethical credentials. But the fundamental issue facing whichever Republican wins in September is how to create an electorate-wide base where none previously existed. So far, Weld gets mediocre grades for his ability to convince Republicans that their primary election is about electability, not ideology. Convincing Democrats and Independents in November that he'll drain off the bath water of Democratic excess without throwing out the baby of social liberalism will be a much tougher task.

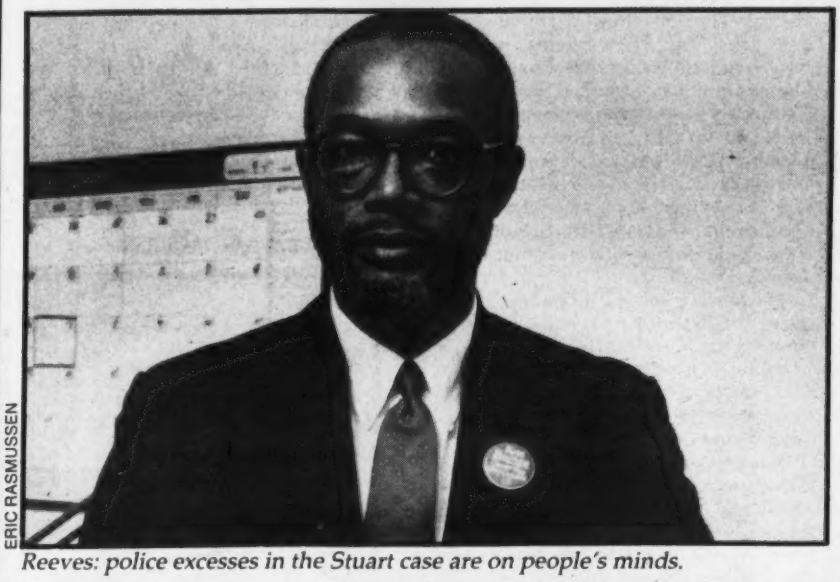
Message: B-. Brahmins aren't supposed to be bold political risk-takers, but this one has been. From the union with Paul Cellucci to the pre-emptive assertion of a pro-choice position to the early media buy, Weld's made a strong effort to convince Republicans he isn't Elliot Richardson and to convince Democrats he's not Ray Shamie.

But risk-taking can be risky. If the Democrats allow drastic cuts in local aid to go through, significant numbers of voters might pale, by November, at the prospect of what another $1 billion or so in cuts prompted by the Weld-backed Citizens for Limited Taxation petition might do. There's always the chance Weld might be seen as trying to buy his election. And an inability to knock out Pierce at the convention could consign Weld to a long summer of fending off the right, a process that might pin him into ideological corners he'll be hard-pressed to dance out of in November.

Weld's latest radio ad features a dirge-like announcer mimicking Dukakis's threat that people will die because of his proposed budget cuts, then cuts to Weld saying, in an annoyed voice, "Give us a break." That's what we hear people on the Red Line saying about Dukakis. If Weld keeps coming up with street-smart dialogue like that, he'll be fine.

Survivability: C. Phoniness. Posturing. Double-talk. Arrogance. Contemptuousness. Smugness. These are the hot-button nouns sure to inflame voter resentment if they become attached to a gubernatorial candidate this year. For Weld, in essence a centrist trying to pass first as a conservative, then as something more liberal, a blunder of any magnitude could result in one or more of those buzzwords sticking to his forehead. And despite all the bravado about this being a GOP year, in Massachusetts's religiously Democratic political culture there's virtually no margin of error for a Republican. Walking away from Ed Meese was nothing compared to the tightrope Weld's now traveling. □

WATCHING THE DETECTIVES

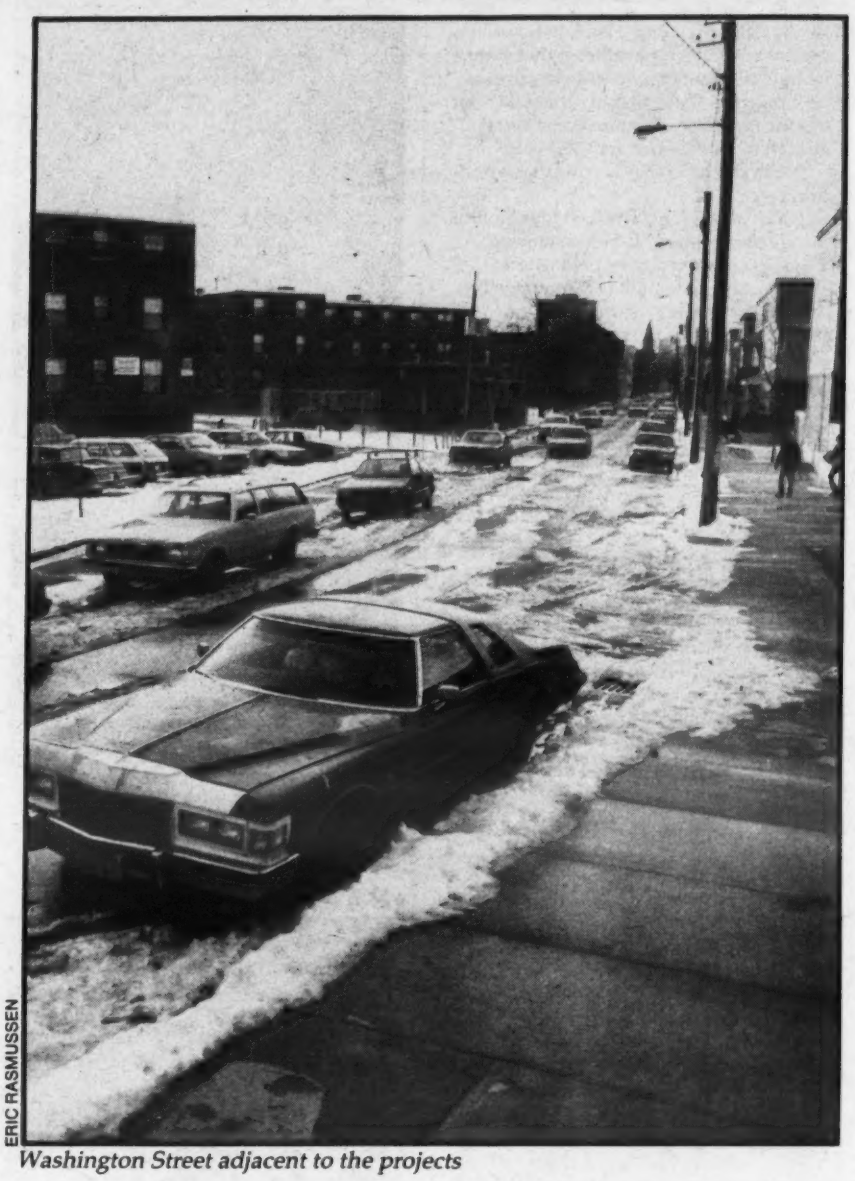


ERIC RASMUSSEN

Reeves: police excesses in the Stuart case are on people's minds.

NICK PASSMORE

Paolillo: an aggressive approach is necessary.



ERIC RASMUSSEN

Washington Street adjacent to the projects

Are Cambridge police into search-on-sight?

by Sean Flynn

Continued from page 1

blurring the line between aggressive patrols and abusive harassment, a situation reminiscent of the flap over Boston's stop-and-search practice.

"All my friends are definitely getting hassled," says West, who is black. "I guess it was just my turn to get searched."

West never found out why the cops shook him down that day. "Why you doin' this?" he says he asked the cops. "Tell me what you think I did."

They never answered. "All they told me," says West, "was, 'Someone dropped dime on you. Someone dropped a *big* dime.' "

Then they searched him, he says, poking in his pockets and under his jacket, getting in his face with lines like "You wanna job as a snitch?" They threatened to strip-search him, says West, right there in the projects. He says they were goading him, trying to get him to do something stupid.

And then, when they'd finished the frisk, one of the cops snapped his picture. Then they left.

The word from the kids around the racially mixed Washington Elms and Newtowne Court projects, adjacent developments midway between Central and Kendall Squares, is that that kind of shakedown isn't uncommon, and hasn't been for months — particularly, according to a few sources, if you're black or Latino.

- Gina, a 21-year-old who moved out of the projects last summer, can rattle off the names of half a dozen friends who, she says, have all been stopped and frisked in the past week alone. "I get stopped because of my jacket," she says, tugging on her red-and-white goose-down parka. "If you wear a goose, you're automatically suspect." It wouldn't be so bad, she argues, if the white folks got popped, too.
- A 17-year-old girl from Dorchester says she's been "scared" to go to Cambridge ever since she and seven friends were strip-searched, pants dropped to their ankles, last summer in a Central Square parking lot. "I asked them why they were doing this," she says, "and they said something like 'You're black and you're from Boston.' "
- West's mother, Maurice, says she's witnessed at least seven public strip-searches since last summer. And she has registered complaints about the searching of her son with the Cambridge police and the attorney general's office.
- Six sources who work with youth in the area say that though they haven't actually seen the searches, they frequently hear similar stories from kids. One woman, for example, says she's heard of a kid who was strip-searched after cops found $50 cash in his pocket.

And those tales have been given some credence in the media. A December *Boston Globe* piece about Cambridge's Area 4 — which includes both the Washington Elms and Newtowne projects and is the city's soft-core version of Boston's inner-city neighborhoods — made brief reference to claims of police abuses. Late last month, the *Cambridge Chronicle* did a page-one story on the subject, an effort prompted by a cable-TV show on the same issue produced by project kids.

Many adults in the community say they welcome the increased police presence, that it's been effective in clearing out some of the druggies, hustlers, and muggers who've been plaguing the developments. The police have consistently denied that they have any policy of routinely stopping and searching kids, or that there is any racial bias behind any of their enforcement actions. Official complaints of harassment, meanwhile, are few. Gloria Beeks, president of the Pisani Tenants Council, which includes members from both developments, says she's received none. Police Chief Anthony Paolillo says his department has gotten only one (apparently concerning West). And State Representative Alvin Thompson, who represents the district, says he knows of only three alleged incidents.

Still, the reports have elicited growing concern among some that police practices in the projects may be inflaming tensions between young residents and cops. Although no one seems to think the crackdown is anywhere near as broad as the Boston Police Department's controversial stop-and-search procedure, the fear is that heavy-handed police tactics could backfire.

"A lot of families are very upset about what's going down," says Thompson, who met with Paolillo last Monday to discuss both West's case and the overall situation. "The attitudes of the police right now will have to change a little bit. Otherwise, we've got a real volcano situation going on."

* * *

The projects were a bad scene the last week in January.

At about half past midnight on January 25, five, maybe six guys surrounded two men on the edge of the Newtowne Court development. They pulled out knives, ripped off 20-year-old Jesse McKie's jacket, and started stabbing. McKie took six wounds in the chest, two of which tore into his heart. His friend, Rigoberto Carrion, 31, was stabbed in the heart too. Both died. Five people — four from Boston, one from Brookline — were later arrested.

On January 27, about 40 kids, most believed to be from Boston, got into a beef in Central Square, a brawl that ended when someone pulled a gun and started firing. One teen was injured, and the suspected shooter was busted half an hour later in the projects.

The weekend prompted a march and candlelight vigil the following Tuesday that brought hundreds of people into the development calling for an end to the violence. Two dead men, residents say, is a tragic indicator of how bad things have gotten.

A couple years back, a park on Columbia Street two blocks from the projects was the place to buy and sell dope. But a community take-back-the-park movement put a stop to that, effectively shoving the dealers out of there and into the projects.

That shifted an already downhill tilt to the quality of life in Newtowne Court and Washington Elms into a steeper grade. Straddling Washington Street, a narrow strip of asphalt that leads out to a bustling high-tech office plaza, the two developments already suffered many of the woes typical of urban housing projects, and a burgeoning drug trade didn't help matters.

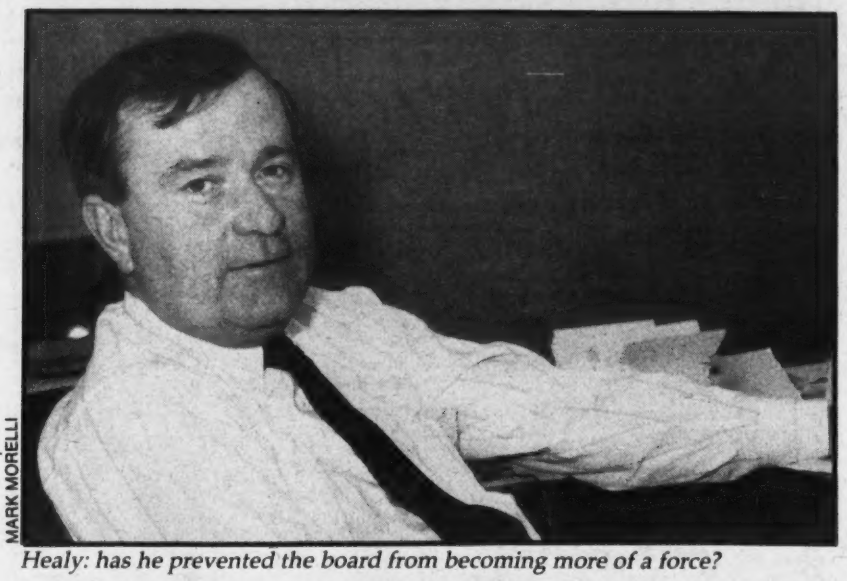
Adding to the frustrations, police and residents say, is the fact that many of those plying the black-market business are out-of-towners, Boston hustlers tapping into the Cambridge market. (Concern over that connection heightened last spring, when the Boston police announced they were teaming up with the federal Drug Enforcement Administration [DEA] to crack down on pushers on their side of the river. On June 12, Paolillo, remembering how prostitution in his city had shot up when Boston pinched the Combat Zone, wrote to Boston officials, asking to have one of his men sit in on sessions with the DEA. The request was turned down.)

The impact of the drugs on residents was predictable: tenants got scared. Beeks, for example, says tenants'-council meetings that a few years ago had drawn 50 residents now attract fewer than 10 to a session, a direct result of residents being afraid to go out at night. With that fear came anger that they had to be afraid. And anger brought calls for the police to make things right again.

"I think the adults in the neighborhood — and maybe some of the kids — are genuinely scared," says Gloria Smith, executive director of the Margaret Fuller Neighborhood House, a multi-service center a block from the projects. "And so we've sent out a signal that we want this to stop, and stop right away. . . . So we say to the police, 'Okay, stop this violence, clean up these streets,' and they do it the only way they know how."

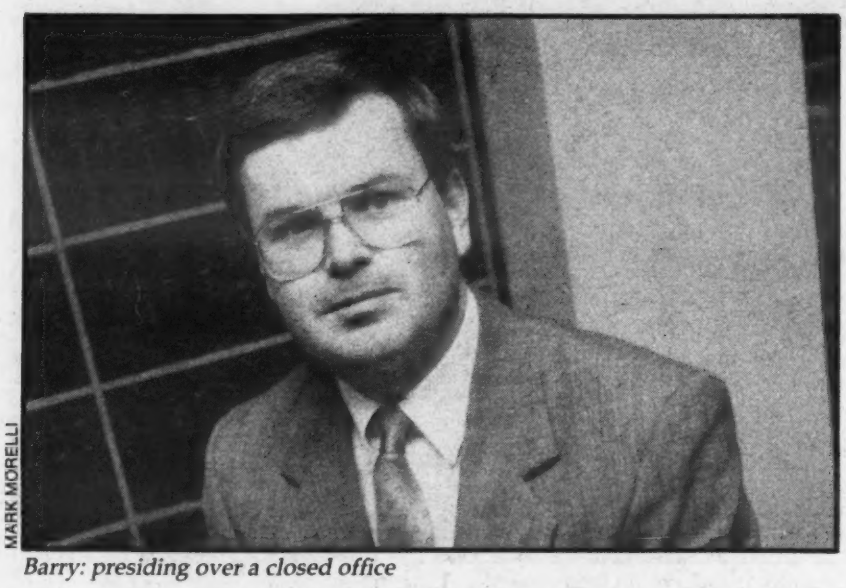
And that way, says Paolillo, is to get tough. Patrols through the developments — both cruiser and foot — have been stepped up. In addition to the officers stationed there on regular shifts, the city has two cops working overtime in the projects every night, their time paid for by a state grant. And all of those officers,

See COPS, page 21



MARK MORELLI

Healy: has he prevented the board from becoming more of a force?



MARK MORELLI

Barry: presiding over a closed office

Blues for the civilian-review board *by Jay Weaver*

It's a few hours before midnight on the first day of a new year. A white student riding a bicycle is knocked to the ground by a black teenager. The student chases his attacker and is allegedly surrounded by a gang of black youths who beat him up. Moments later police arrive on the scene, making two arrests, and then search nearby in a racially mixed neighborhood for other suspects. All together, eight black males, including a 12-year-old, are arrested on charges of assault and battery with a deadly weapon.

No, this didn't occur last month in Roxbury or Dorchester. It happened in Cambridge, not far from Harvard Square, on January 1, 1984. The charges against the black youths were eventually dropped. But the cops' alleged "sweep" through the Riverside neighborhood enraged the city's black community. After months of heated debate, the Cambridge City Council, in November 1984 by a 5-4 vote, passed a law creating a civilian-review board to investigate citizen complaints of police brutality and misconduct, and to help develop new police regulations. The board remains the only one of its kind in Massachusetts.

Now, in the aftermath of the Carol Stuart murder and the notorious police search for black suspects in Boston's Mission Hill neighborhood, several minority leaders are saying it's time for Boston to follow Cambridge's example. What they may not realize, however, is that five years after its creation, the Cambridge Police Review and Advisory Board has proved to be a major disappointment to those who hoped it would function as an aggressive and efficient watchdog agency. Hamstrung by an indifferent city manager and an uncooperative police department, Cambridge's five-member board didn't even begin to investigate complaints until 1988.

"The one in Cambridge is pathetic," says Larry Aaronson, a local high-school teacher who was one of the early advocates of the civilian-review board. "The idea of empowering the citizenry with this [board] is very important and real. But in order to work effectively, the board has to have authority. Otherwise, it ends up being a disservice to everybody, not to mention the police department."

The board's slow-motion growth over the past five years may be pathetic, but it's not much different from the glacial evolution of similar boards across the country — from Washington, DC, to San Francisco. For one thing, police don't like the idea of outsiders policing them: Cambridge cops have made this crystal clear from day one, saying their own internal investigators already do a solid job of monitoring their behavior. For another, civilian boards aren't likely to accomplish much if top city officials don't back them 100 percent.

Cambridge has about 290 officers on its police force. Between 1987 and 1989 the civilian-review board has received about 40 complaints, a few of which were settled or dismissed. The board has investigated 32 complaints altogether, and recommended disciplinary action in only one instance. This record suggests several things: residents are afraid to go public with their grievances; board members aren't the "head-hunters" cops feared they would be; or police are behaving themselves on the job. By comparison, the Cambridge Police Department's Internal Affairs Unit, which investigates both citizen and interdepartmental complaints, has investigated 31 citizen grievances over the same period and upheld two of them. Rarely do citizens file the same complaint with both the board and police unit.

Most observers, including ardent supporters of civilian review, say the board's malaise is a matter of credibility. "If the civilian-review board had more legitimacy, more people would come to it with complaints," says Howard Friedman, a civil-rights attorney and early

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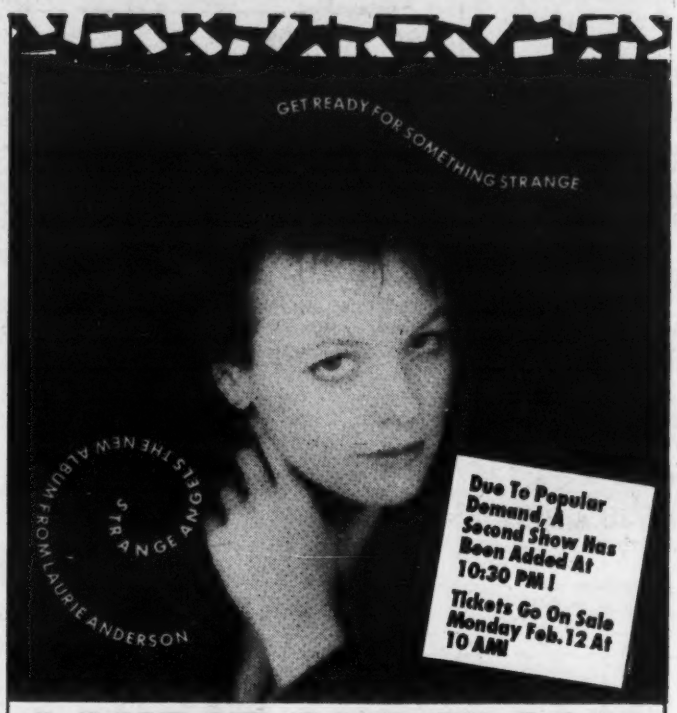
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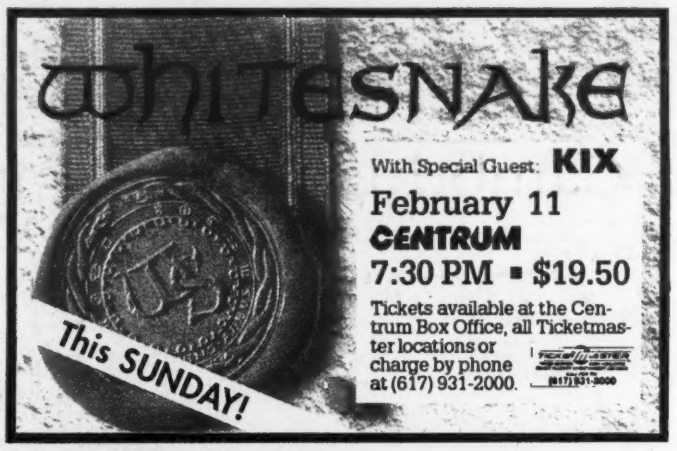

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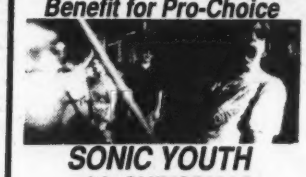
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Halting the hemorrhaging

Will a new plan keep more kids in school?

by Ric Kahn

Yo, Timmy! Happy birthday, dude.

On September 11, 1989, his sweet-16th birthday, Timmy Cappellano woke up fashionably late, around noon. He decided to celebrate. Letting his digit do the dancing, he punched out the number of the McKinley School, in Boston, his last known educational address. Timmy summoned his guidance counselor to the line.

"I'm 16," Timmy told her. "I'm quitting."

"You sure you want this?"

"Yup."

End of conversation. At 16, Timmy could legally quit the schoolhouse. "Big deal," he later thought. He hadn't been going to class for the better part of two years anyway. Now he was simply ceremoniously cutting the last cord connecting him to the world of school.

During his absentee-student years, Timmy was one among many truants, tardies, and transitory dropouts making their exodus from the Boston Public Schools. In a system in which anywhere from 37 to 39.6 percent of the students who enter the ninth grade drop out before graduation day, Boston ought to welcome its studentry with open arms. Instead, critics say, the system's rigid attendance policy has the effect of shoving many at-risk students out the door (if they're even let inside in the first place).

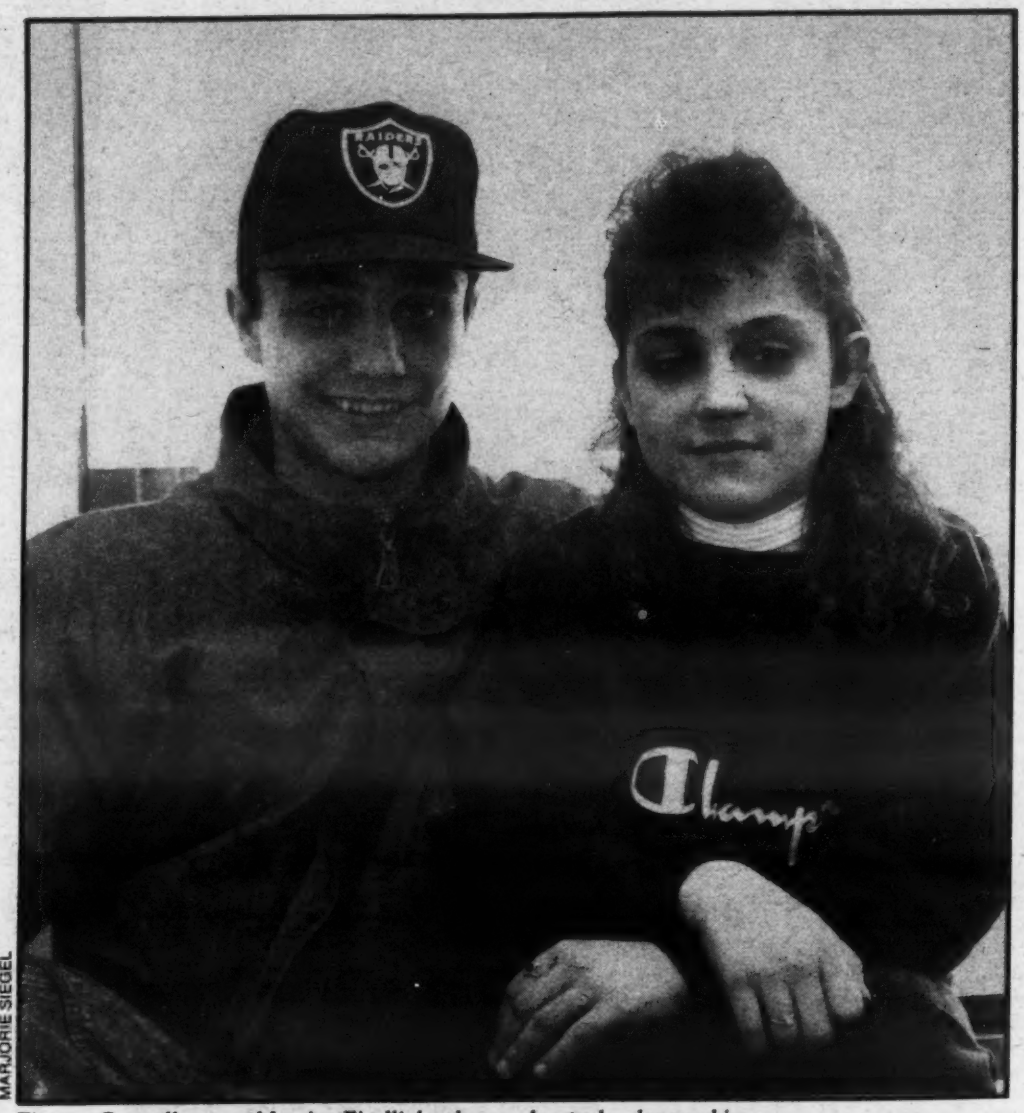
Next Tuesday, February 13, Boston School Committee member Peggy Davis-Mullen, chairperson of that body's At-Risk/Dropout Subcommittee, will present to her colleagues a reform package intended to help halt the flow of student refugees exiting the system.

Her main retooling target is the attendance policy, which declares: "A student must attend for 85 percent of the enrolled days within each grading period to receive passing report card grades."

"While there is general agreement that 85 percent attendance is a reasonable standard," Davis-Mullen writes in her proposal, "the subcommittee is concerned that the rigidity of written policy on attendance unnecessarily contributes to 'attendance failure' among at-risk students. Further, the subcommittee is concerned that inadequate intervention support and services for students experiencing attendance problems may unnecessarily induce repeated school failure, grade retention and likelihood to drop out among at-risk students."

Specifically, Davis-Mullen recommends that Superintendent Laval Wilson direct middle and high schools to implement student-friendly second-chance alternatives to the death sentence of the 85 percent rule. One such option is a "buy back" program, wherein staff would identify the high-risk absentees early on, meet with parents and children, and offer the students a chance to "buy back" one day of absence for each five consecutive days of attendance. Another possible pick is the "proportional credit plan," whereby students attending 85 percent of the time or more receive full credit and those showing up for classes less than 85 percent of the time get credit proportional to their overall attendance.

In addition, Davis-Mullen wants to stop the practice of schools suspending class-cutters, tardies, and truants. And she is calling for the abolition of the Boston School Department's tardiness policy, passed by the


MARJORIE SIEGEL
Timmy Cappellano and Jessica Pirelli: he dropped out, she dropped in.

MICHAEL ROMANOS
Davis-Mullen: trying to reform a rigid attendance policy

JEFF THIEBAUTH
Wheelock: absenteeism is a referendum on the schools.

MARJORIE SIEGEL
Laba: developed a deceptively simple dropout-prevention program

school committee in 1971, which allows middle and high schools to send home students who persistently arrive later than 30 minutes after the start of the school day. As the *Phoenix* reported on January 19, however, many students are randomly and regularly turned away at the door (some are literally locked out, even on their first offense, and marked absent) in violation of school-department regs. Davis-Mullen and others have questioned the safety, legality, and sanity of such a closed-door policy. And she is asking Wilson to order the middle and high schools under his domain to come up with more efficacious, inclusionary treatments of tardies, say, having them stay after school to make up their missed social-studies lessons rather than sending them home to ponder the latest soap-opera story lines.

* * *

The current attendance policy was implemented in the 1984-'85 school year as part of a get-tough reform of promotion/graduation standards. For the model and borderline students, advocates say, the 85 percent rule can be a motivational manifesto. "It's set up for kids who are on time, have two parents, value education, and don't talk back — but that's not the majority," says Cindy Laba, a member of Davis-Mullen's At-Risk Subcommittee who developed a dropout-prevention program called The Best Year in School Ever, which she now directs out of the Boys and Girls Clubs of Boston. "The Boston Public Schools have the neediest and poorest kids in the city, I'd say, the kids with the least options, and we should be doing everything possible to make sure they succeed," says Davis-Mullen.

Although the overall attendance rate has risen from a pre-policy reading of 84 percent to 89.4 percent in 1988-'89, critics point out that the mandate has not made a dent among chronic absentees. And in some schools, the number of students attending less than 85 percent of their classes has actually risen. For example, in 11 out of 17 Boston high schools, according to Massachusetts Advocacy Center figures, the percentage of students out of school more than 15 percent of the time was greater during the '87-'88 term than it had been two years prior. And even in high schools where the overall attendance rate improved, the percentage of students absent more than 15 percent of the time increased or remained about the same.

"It's a bankrupt policy," says Anne Wheelock, policy analyst at Mass Advocacy and a member of Davis-Mullen's At-Risk Subcommittee. "The improvement in attendance rates is cosmetic. What's happening is that school attenders are attending more, but the non-attenders are attending less. . . . The net result is that it encourages truancy among the most severely disengaged kids in the system."

And the pool of youth alienated from their educational experience is massive. Last school year in the middle schools alone, according to Wheelock, 307 kids remained outside institutional walls more than 50 percent of the time, and 1480 kids were absent upwards of 20 percent of the time — or about one day a week. According to Wheelock, such monster displays of absenteeism should be viewed as a grassroots referendum on the schoolhouses. "It's not organized; it doesn't have any agenda attached to it," she says, "but these kids are virtually boycotting school."

* * *

Jessica Pirelli is Timmy's girl. She is 14, from Southie, grew up in the Old Colony projects. She started skipping school in the fourth grade, staying away from

See SCHOOL, page 24

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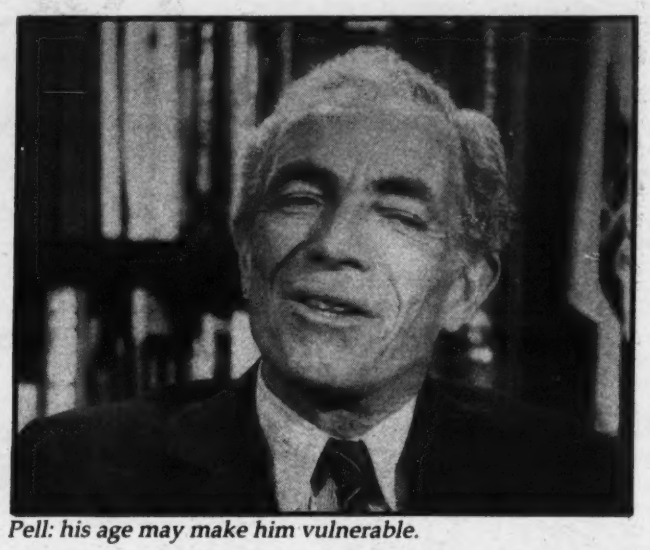
PRESIDENTIAL TOTE BOARD

Ten races to watch

by Steven Stark

PHOTOS BY AP/WIDE WORLD

Feinstein: less support than the colorless Van de Kamp?



Pell: his age may make him vulnerable.

Although you wouldn't know it from living in Massachusetts, the other 49 states and the District of Columbia are holding elections in 1990, too. All told, this November voters will elect 34 senators, 36 governors, and 435 House members, as well as 6257 state legislators. While non-presidential elections are rarely the barometers of opinion that presidential elections are, they can change the culture, especially at the start of a new decade, as they are held at the same time as the census. Since governors and state legislatures determine district lines for the House of Representatives, many of the winners in 1990 will play a key role in the redistricting that will take place before the 1992 elections, which will, in turn, affect the balance of power in the House on into the next century.

It is often said that all politics is local, and this year will be no exception. And it's also true that in the past decade, more than 95 percent of the incumbents have been re-elected. Still, some trends should become evident after the results roll in on November 6. Since the Democratic victories under Roosevelt in 1934, no sitting president's party has gained House seats in an off-year election, so any advances for the Republicans there will be historic. The Republicans probably need to pick up a seat or two in the Senate to put themselves in a position to win control of that body in 1992, when 20 of the 34 seats up will be held by Democrats. (The Democrats currently hold a 55-45 majority.) And issues like abortion, taxes, and the peace dividend are common to many races and thus may be closer to some kind of national resolution after Election Day.

There are 10 races worth keeping an eye on for their national impact. Since Florida, Texas, and California are likely to gain more congressional seats in 1992 than anywhere else, the governor's contests in those three states will go a long way toward defining the future of Congress. Georgia's gubernatorial race includes former Atlanta mayor Andy Young and will provide a good test of whether the gains black politicians made at the polls in 1989 will be continued. The most closely contested Senate races — and thus the seats most likely to change hands — are in Iowa, Illinois, Rhode Island, and Michigan; two of those races feature women challengers. In the wake of the Marion Barry affair, the District of Columbia's mayoral race should be a free-for-all, even without Jesse Jackson. Finally, the races for the state Senate in Florida are significant because they could provide an indicator of the future of Southern politics. Here, then, is a brief review of each race.

THE GOVERNORS

California. Republican Senator Pete Wilson, flowing with cash, will face either former San Francisco mayor Dianne Feinstein or Attorney General John Van de Kamp. Feinstein has already hit the air with spots touting her pro-choice views, but the competent but colorless Van de Kamp is likely to win the primary on the strength of support in more populous Southern California and his sponsorship of initiatives on the environment and on limiting legislators' terms. At this point, the race in November looks very close, but Wilson, a moderate Bush-type Republican, is a slight favorite simply because he doesn't have to face a primary fight.

Florida. Republican Bob Martinez, the state's first Hispanic governor, won a solid 55-45 percent victory last time around. But in the years since, he has blundered, first pushing through an ill-considered tax on services that the legislature later repealed, then advocating anti-abortion legislation in a special session that produced nothing. His likely Democratic opponent is Representative Bill "Space" Nelson, a onetime NASA shuttle crew member who represents a district that includes both Cape Canaveral and Disney World. It is to Nelson's credit that he has been solidly re-elected time and again in a traditionally Republican district (it went 70-29 for Bush in 1988). Despite the fact that Martinez will have a big edge over Nelson in cash, Democrats have usually been successful in this state if they can avoid being tagged as "Northern liberals." (The Democratic nominee for Senate lost in 1988 when his opponent ran an ad with the tag line, "Buddy, you're liberal.") The race will be close, but Nelson has an excellent chance to win.

Texas. Republican governor Bill Clements is leaving. The Republican nominee is likely to be wealthy conservative businessman Clayton Williams. The Democratic nominee will probably be either State Treasurer Ann Richards, the Democrats' formidable keynoter at the 1988 convention, or former governor Mark White, who lost to Clements last time after defeating him in 1982. At this point, Richards rates a slight nod in the primary, but this is still a state where Republicans regularly draw at least 56 percent of the vote in national elections. Either White (the old face) or Richards (the liberal new face) will be hard put to win in November.

Georgia. Andy Young wants to become the second black man in two years to be elected governor of a Confederate state, but the road will be much harder for him than it was for Doug Wilder in Virginia. A former aide to Dr. Martin Luther King Jr., Young has fewer ties to the Establishment than Wilder and he's from Atlanta — and anyone from Atlanta has trouble winning, given the traditional antipathy in Georgia between the big city and the rest of the state. Worse, Georgia's Democratic Party requires a candidate to get more than 50 percent of the primary vote to be nominated. If the winning candidate receives less than that, there is a runoff, which means that Young must win a significant share of the white conservative vote to reach the November ballot. Unless things change radically, Young will be this year's most eloquent candidate, but he will lose the primary to liberal former lieutenant governor Zell Miller, who should win the general election if black voters don't stay home in protest.

THE SENATORS

Illinois. Bow-tied Paul Simon is in the race of his life against five-term Republican House member Lynn Martin, an Irish-Catholic and a kind of Midwestern Geraldine Ferraro known for her support of the Equal Rights Amendment and conservative economics. Simon, who hurt himself locally by his abortive presidential run, did win the Illinois primary in 1988 and is known as a quirky anti-politician in an age in which politicians are still not too popular. Moderate and articulate, Martin could be a strong candidate, but right now Simon has a very narrow edge.

Iowa. Democrat Tom Harkin, a first-termer and one of the Senate's most liberal members, is likely to face a strong challenge from staunch Reaganite Tom Tauke, a House member from Dubuque, usually a Democratic town. Iowa has a Republican governor and the other senator, Charles Grassley, is also a Republican. Still, despite his liberalism, Harkin's strong support of agriculture and a dovish foreign policy strike a resonant chord in a state that went more strongly for Dukakis in 1988 than Massachusetts did. Barring mistakes, Harkin should win.

Michigan. Word has it that two-term Democratic incumbent Carl Levin, a schoolmate of Mike Dukakis's at Swarthmore, may be in trouble. He defeated his 1984 opponent, the mistake-prone former astronaut Jack Lousma, by only five percentage points, and critics are always quick to point out that his liberal views are out of touch with this increasingly conservative state. His opponent is likely to be Congressman Bill Schuette, the 36-year-old stepson of the chairman of Dow Chemical, a Republican in the Quayle mold (an advantage in this part of the country). Levin is the slight favorite, but if the Republicans pick up a seat anywhere in the Midwest, this is the likeliest bet.

Rhode Island. New England's most interesting race is not in Massachusetts but south of the border, where Democrat Claiborne Pell, first elected in 1960, faces five-term House incumbent Claudine Schneider, a liberal Republican with conservative economic views and ties to Newt Gingrich. Pell has trounced his last few opponents with more than 70 percent of the vote, but his age (71) may make him vulnerable. To win, Schneider needs to run a mistake-free campaign with the theme of change. So far, her campaign has been plagued by a poor start.

OTHER RACES

District of Columbia mayor. Will Jesse run? Can Marion Barry make a comeback? How will a black Republican — former police chief Maurice Turner — fare in an electorate that's 90 percent Democratic? Can a white candidate — city-council president David Clarke — mount a serious challenge? This race may not have much of a national impact, but as soap opera it will be unbeatable.

Florida state Senate. Florida is one of the few Southern states where the Republicans have made a successful effort to win offices below the presidential and gubernatorial levels. The Republicans won the state-treasurer and secretary-of-state offices in 1986, and now, with the state Senate under Democratic control by only a 23-17 margin, they could win enough seats in 1990 to have a majority. If they do (even if they lose the governor's race), they will have a lot to say about redistricting. And the Florida model could be exported to other states like North Carolina, Alabama, and Texas. □

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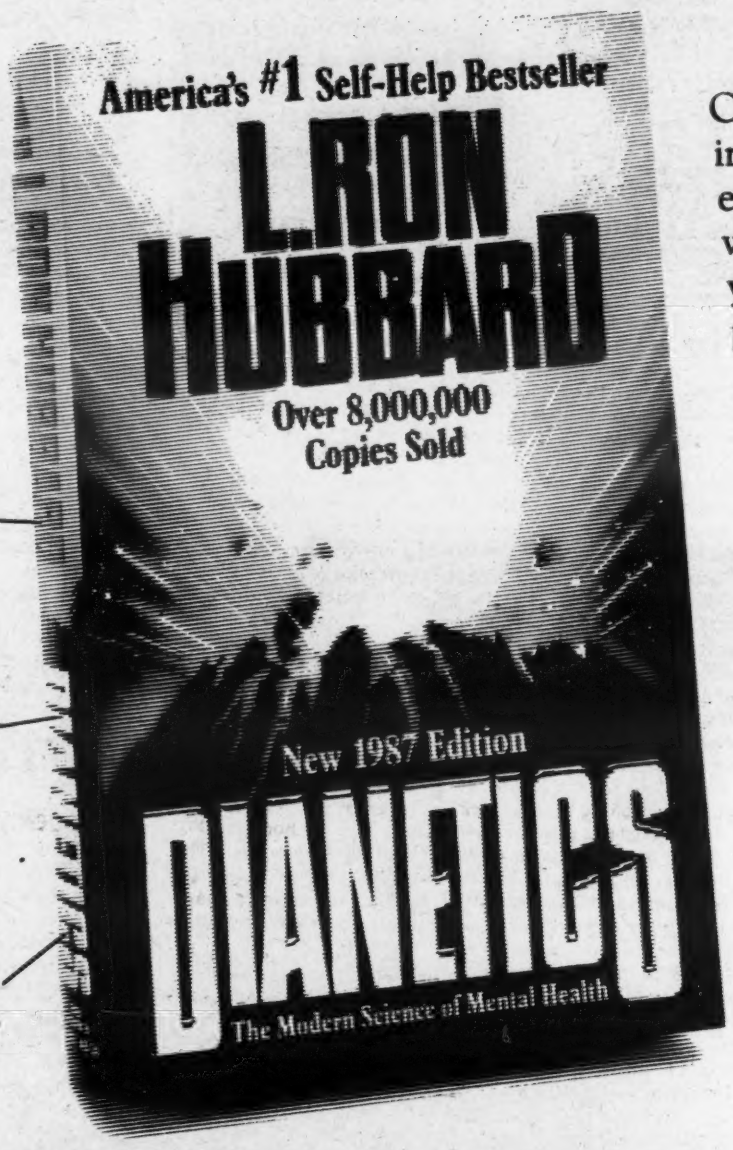

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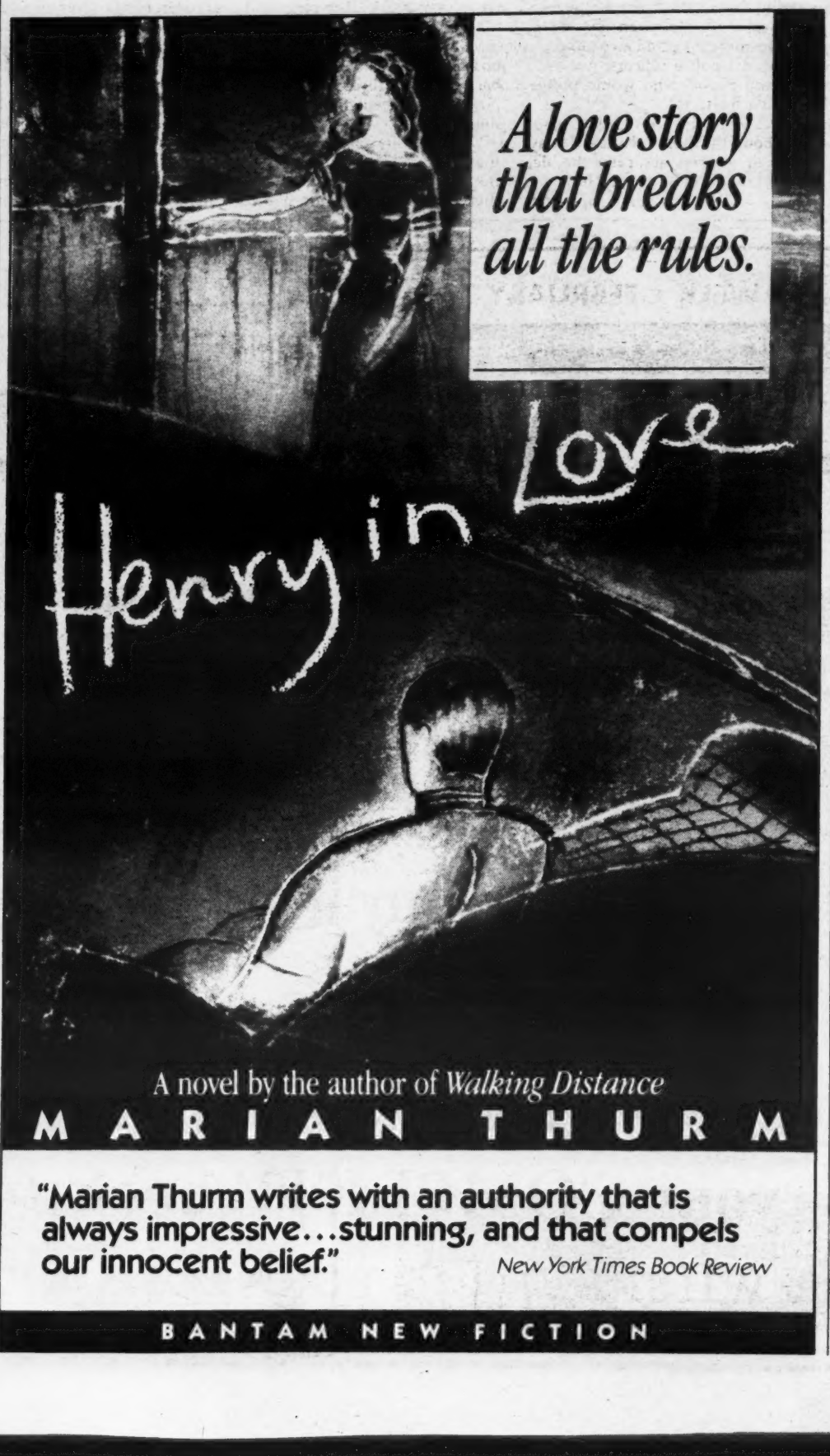
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BANTAM NEW FICTION

Review

Continued from page 9

advocate for the board. But legitimacy has been slow in coming because from the outset, the board has been beset by problems.

Despite pressure from the city council to move quickly in creating the board, city manager Robert Healy, the city's hiring authority and chief law-enforcement officer, took until fall 1986 to appoint the board's five voluntary positions. The board consists of four whites and one black; their terms are for five years.

The board's first executive director wasn't appointed until January 1987, and he quit at the end of that year. His successor, a former Reading cop, didn't fill the vacancy until April 1988 and then fell seriously ill last November. Since then, the board's office, next door to City Hall, has been closed. Dozens of calls have been left on its answering machine, but board chairman David Barry says that only one of them pertained to a complaint against the police. The board itself hasn't convened during this period; later this month, however, it plans to meet with Healy to pick a new director.

"We have lost a lot of momentum," says Jim Spencer, a former Roxbury probation officer who is the only minority member on the board. "And we have lost a lot of credibility."

Healy takes responsibility for the board's staggering start, but not for its travails after 1988. He says it was difficult finding members for the board because each candidate was required to be a resident of one of five separate zones in the city. He says only 10 residents — including two minorities — applied to be on the board. In contrast, Healy says he received hundreds of résumés from Cantabrigians wanting to be on the community cable-television board.

Once the board finally got up and rolling, it faced another major problem: the Cambridge Police Patrol Officers Association refused to honor its power to subpoena officers to appear before the board, a provision in the original legislation passed by the city council. In September 1988, Middlesex Superior Court upheld the board's subpoena power, and Police Chief Anthony Paolillo ordered officers to honor them. They did, grudgingly, though the police union still feels the board is violating officers' constitutional rights by making certain evidence and records public.

"Rank-and-file members are still reluctant to talk with the board unless they are subpoenaed," says police-union president Frank Pasquarello.

With its subpoena powers intact, the board was reborn between September 1988 and November 1989, when it essentially investigated all the complaints that had been on file since its formation. Typically, most of the grievances alleged rude and discourteous police behavior; the balance claimed excessive use of force during arrests or when a person was placed in protective custody for being drunk.

The only allegation the board upheld was against a police officer who called a woman a "kook" during a 1988 phone call to the police station on Western Avenue. In this instance, the board recommended that the officer, Louis Neal, be disciplined. The city manager subsequently ordered Neal to work an extra eight-hour shift without pay.

The board's most controversial case was one it never fully investigated. It involved a woman who alleged she was handcuffed to hot pipes and suffered second- and third-degree burns while being held in protective custody in a police cell

on January 19, 1987. The woman, Carey Chaplic, filed the complaint with the board on March 20, 1987, and the police department's internal-affairs unit decided to investigate the incident. By year's end, Chaplic also filed a civil suit against the officers in question.

Based on the city law department's recommendation, the board decided in spring 1988 not to hear any complaints that were also the subject of ongoing civil or criminal cases, including Chaplic's. Last year the board reversed its policy, but decided not to reactivate any cases that had been put on hold, primarily because they were delayed for so long, says Barry. According to the original ordinance, the board "is to provide a prompt, impartial and fair investigation of complaints brought by individuals." Nearly three years have passed since Chaplic filed her complaint with the board.

Barry says Chaplic — whose allegation was investigated by the police department's internal-affairs unit — could ask the board to reopen her case. The court has ordered all parties not to discuss the internal-affairs finding while the civil action is pending.

* * *

Brenda Walcott, a Cambridgeport resident whose son had been among the youths arrested in the January 1, 1984, incident, was one of those — along with former city councilor and state representative Saundra Graham — who was on the front lines fighting for a civilian-review board. Today, she isn't happy with what she sees. The board's make-up, she says, "doesn't reflect the community that was most victimized by the police harassment."

Walcott believes the city manager has prevented the board from becoming a more vigilant force. "Healy didn't want to make appointments to the board who would be a threat to the police department or to himself," she says. Not true, counters Healy. "I didn't want people on the board who had an ax to grind against police officers, nor did I want people who would protect their interests."

The police aren't very happy about the board either. Today, many officers don't like the idea of a watchdog agency hovering over them and some top police officials say the board's very existence has made some cops less aggressive than they should be on their beats. "The officer on the street should be guided by the law, not by the civilian-review board," says Paolillo. "In the back of every officer's mind is the possibility of being reviewed by the board."

Most officers continue to see the board as superfluous, given the fact that citizens can take their complaints to the police department or the courts. "Do we need another layer of administrative law?" asks Lieutenant Harold Murphy, president of the Superior Officers Association. "We have expended money needlessly." The board's annual budget is $62,000.

Before the board started hearing cases in 1988, the internal-affairs unit investigated 50 citizen complaints between 1986 and 1987, sustaining only a few of them. Both the internal-affairs unit and the board inform each other of complaints and findings. Unlike the board, the internal-affairs unit can only make findings, not recommend disciplinary action. A few board members say the case information provided to them by police investigators is not as complete as they'd like. Howard Friedman, whose law office is handling the Chaplic case, says the internal-affairs unit's investigations are "appalling" and "incredibly incomplete." Police authorities, noting that they also review complaints that originate within the department, say their work is "thorough and in-depth." (On the basis of the unit's findings over the past decade, the city manager has fired four officers, including three on sexual-abuse charges, and suspended four more without pay for several months. He has also suspended a half-dozen officers without pay for a week or more.)

Despite the barrage of knocks against it, the city's progressive forces believe the civilian board is an "essential alternative" to the police department.

"The whole point was to bring more public attention to the complaint process so that complaints would not be swept under the rug," says former city councilor David Sullivan, who headed the council's public-safety committee over the past two years. Has it worked so far? "Not to the degree we had hoped," he says, citing problems with the city manager and police department.

For example, a few black youths in Area Four, a neighborhood east of Central Square that has been a hotbed of drug activity, have publicly complained about recent police search-on-sight tactics. Police deny they're randomly stopping teenagers on the street without probable cause. Nonetheless,

See REVIEW, page 21

Cambridge ain't alone

Cambridge may be the only city in Massachusetts to adopt a civilian-review board, but it wasn't the first to do so in the country. There are more than 40 civilian boards in the US, some dating back to the 1950s and '60s.

Civilian boards primarily investigate citizen complaints of police brutality and misconduct. While some are set up differently than others, they all share a common history of stubborn problems that often threaten their effectiveness. "Cambridge is a typical scenario," says Werner Petterson, president of the Illinois-based International Association for Civilian Oversight of Law Enforcement. "The effectiveness of these agencies is determined by how supportive the political leadership will be. The police unions will always be resistant to these operations."

Indeed, the extent of support — whether it comes from a mayor, city council, or city manager — can make or break a civilian board in its infancy, particularly because police unions tend to be so uncooperative, he says. "If the support is not given, they [the boards] will remain very frustrated."

A key administrative player is the board's executive director. Trouble can start if the director becomes an advocate for complainants or is deliberately hostile toward the police, says Petterson. In Cambridge, for example, the most recent director, William Golon, was not well-liked by police officers because they say he was overly aggressive and biased. Board members say Golon was just doing his job. Typically, the director receives complaints, does case research, and advises the board, but it is the board that makes the final ruling in a grievance.

A crucial weapon for the board is the power to issue subpoenas. Yet despite this clout, boards generally have a hard time getting police officers to testify at hearings. In Cambridge, the city had to take legal steps to get officers to honor subpoenas. And in Washington, DC, police boycotted the civilian board for 18 months in the early 1980s before responding to subpoenas. "They [the police] are still antagonistic toward the system," says Gabe Chikes, spokesperson for the capital's civilian-review board, who adds that the process of hearing complaints is slowed down as a result.

Not all boards are exclusively made up of civilians, as in Cambridge. In Washington, DC, for instance, the board consists of five civilians, one police-union representative, and one police-chief designate. In other cities, such as Chicago, civilian boards operate out of the police department. Some cities, like New Orleans, have municipal-oversight committees that investigate citizen complaints against both cops and other city employees.

Petterson says boards made up of civilians, including one legal expert in police matters, are the most effective. Chikes says "hybrid" boards, like the one in Washington, DC, are better. But they both agree on one thing: civilian boards should avoid operating under the roof of the police department.

— JW

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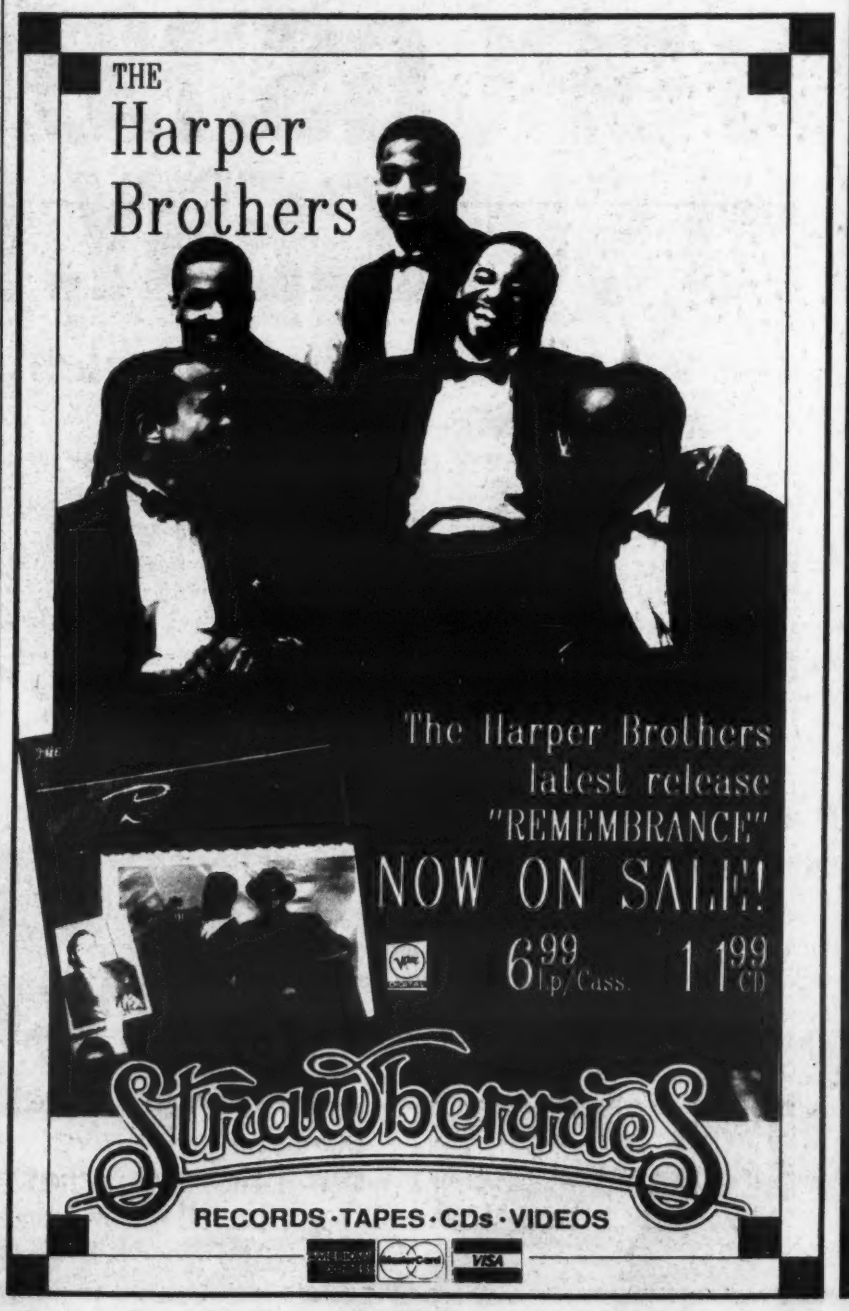

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MUSIC FUTURES

DEVELOPING ARTIST SPOTLIGHT

- **SHAWN COLVIN** *Steady On*
- **D-MOB** *A Little Bit of This, A Little Bit of That*
- **HAVANA BLACK** *Indian Warrior*
- **MICHEL' LE** *No More Lies*
- **SLAUGHTER** *Stick It To Ya*
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RAINDOGS Lost Souls

The **Raindogs**, a Boston based quintet, whose songs tread the mean streets where lost souls and wanderers slip past, where the landscape is filled with chill winds, where shadows loom and cigarettes are lit behind closed blinds. Penned by singer/guitarist Mark Cutler, they conjure images of one way tickets, killer stares, broken promises - a nighttime world with " too many stars and not enough sky."

The **Raindogs** blast forth from straight-ahead rock territory, then veer off into such disparate directions as old time C&W, and Celtic and Cajun traditional music. "Lost Souls" the debut album was recorded in the summer of 89'. The album covers a wide range of emotional and musical ground from the sad-eyed balladry of "Phantom Flame" to the ironic folksiness of "Under The Rainbow" to the tight two step of "I'm Not Scared." "Adventure" is a pounding rocker which fits in snugly behind the sardonic "Cry For Mercy" and the bittersweet "This Is The Place."

"In addition to cutting it on record, the band is a great live act", says Peter Buck of R.E.M. After hearing the Raindogs play live, Buck said of the group, "(they) write really good songs and play well together."

Now the next chapter of the Raindogs story is set to unfold.... "Losts Souls" now on the streets.

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Mark Cutler, *Singer/guitarist*
Darren Hill, *Bassist*
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They Might Be Giants began in 1986 with a self-released cassette on Bar/None Records. In 1988 MTV put "Don' t Let 's Start" into heavy rotation and sales of the album and the bands notoriety skyrocketed. Later in 1988 their second lp "Lincoln" was released and welcomed with heavy college radio play.

On "Flood", **They Might Be Giants** are in their best form ever, as they continue to pour more ideas into one song than many bands put into double albums. The lp contains 19 songs and features guest musicians as diverse as avant-garde guitarist Arto Lindsay, Tito Puente 's trumpeter Charlie Spalvida and violinist Mark Feldman. From the rock rave-up "Twisting", to the C&W inflected "Lucky Ball & Chain" to the existential oompah of "Particular Man", **TMBG** are truly adventurous and utterly tuneful. The first single from the album "Birdhouse In Your Soul" is instantly humable.

They Might Be Giants are ready for anything. And when it happens, they'll probably write a song about it.

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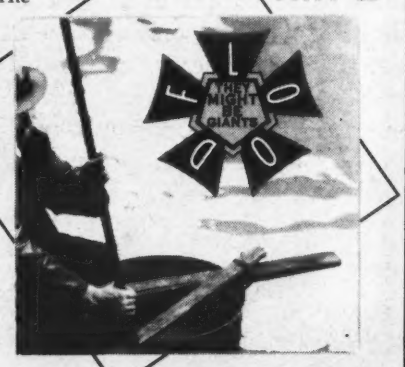

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SHAWN COLVIN

STEADY ON

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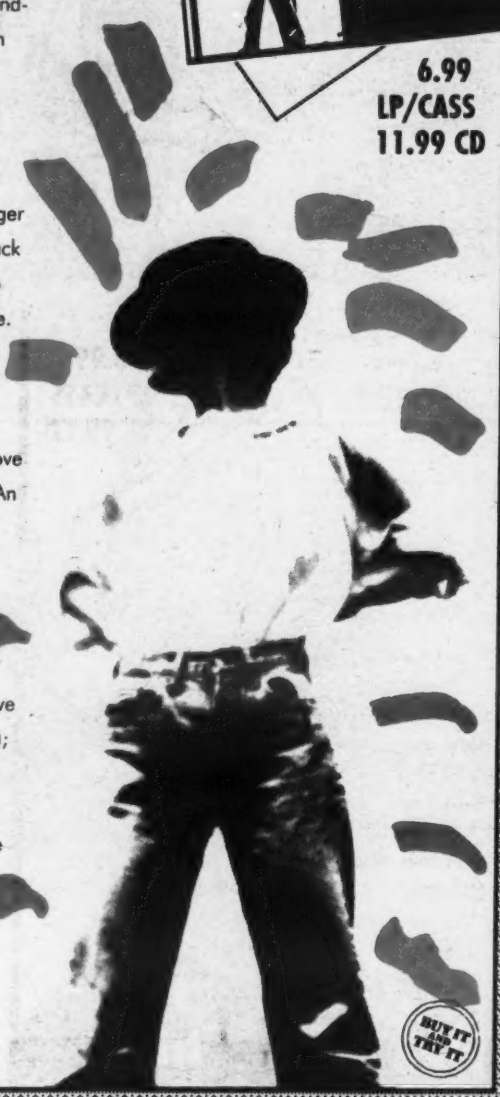
New York City, that great melting pot of folk music sources and influences, is also the ultimate proving ground, one that few contenders survive. Perhaps there is something in the South Dakota bloodlines of Shawn Colvin that afforded her the tenacity and perseverance not to let go.

One moment of cosmic self-awareness later, Shawn Colvin's last 13 years of slugging it out as a folk singer all faded into the prologue. An odyssey that stretched from the Black Hills to Canada, from San Francisco to Austin, was finally about to take root in the coffeehouses of Greenwich Village and Cambridge. The folk process had been staring Shawn in the face all along.

"Steady On", is Shawn Colvin's debut album for Columbia Records, a program of ten original songs. The free association of explosions and splinters in the title tune, "Steady On," a faraway love affair in "Stranded," the ideas of comfort and healing in "Cry Like An Angel," some Dylanesque wordplay in "The Story" (inspired by "Don't Look Back"), and the nocturnal sleepwalk that prowls the verses in "Dead of the Night" are solid indications that Shawn's songwriting ability is already well-honed.

Several song on the LP were co-written by Shawn's long-time partner John Leventhal. The LP was produced by Leventhal and Steve Addabbo (whose credits include Suzanne Vega and Eric Anderson); the album was mixed by Kevin Killen (credits: U2, Elvis Costello, Peter Gabriel, Kate Bush). Guests include Suzanne Vega (on "Diamond In the Rough"), Bruce Hornsby (on "Something To Believe In").

Shawn is now a regular on the Eastern folk club route, including stops at New York's Folk City, the Other End, Kenny Kastaways, Home, City Limits, and Passim's in Cambridge. Shawn has also recently been awarded the prestigious New York Music Award as "Best New Vocalist".



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But HAVANA BLACK is more than a club scene record - in a year that found widespread intrigue in African and Brazilian beats, this collection chronicles the Cuban dance scene, of which little has been known in America. A hybrid of American R&B, Chicago house music, Afro-Latin rhythms, and even spiritual chants, the music is seductive and intelligent

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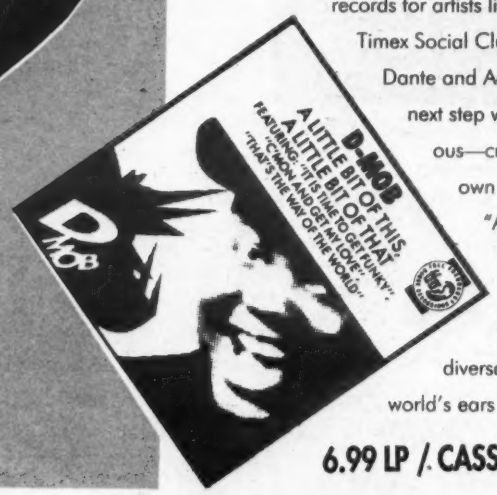
D-MOB

The group is D-Mob and the album is "A Little Bit of This, A Little Bit of That"-a way def collection of cutting edge grooves that gyrate wildly from the Acid House classic "We Call It Acieed" to dance floors as yet uncharted by trendwatchers. More intricate than brutal beat-box riffs of American hip hop and rap, D-Mob rhythms are the hypnotic pulse of England's hottest clubs—the goal is to seduce listeners, not pummel them. ¶ To understand D-Mob, you start with D-Mob head honcho and mix master Dancin' Danny D. In his teens, Danny worked as a DJ and in club and radio promotions. These gigs put him in clubs every night, where he soaked up elements of what made a dance record danceable. He spent his time searching for new talent and remixing records for artists like Eric B., Timex Social Club, Steven Dante and Adeva. His next step was obvious—create his own hit. ¶ So turn it up and dig. "A Little Bit of This, A Little Bit of That", is D-Mob's debut. It gives Dancing Danny D. the freedom to unleash the diverse talents of D-Mob upon the world's ears and feet.

"A Little Bit of This, A Little Bit of That"


D-MOB
A LITTLE BIT OF THIS
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SLAUGHTER

When lead vocalist Mark Slaughter and bassist Dana Strum decided to leave the Vinnie Vincent Invasion, their idea was to take their real-life experiences and create a unique style of hard rock with edgy lyrics—an approach blending explosiveness with sophistication.

That dream has become Chrysalis Records recording artists **Slaughter,** and they're set to open up the '90's with a sonic boom. Recorded in Los Angeles and produced by Strum and **Slaughter,** their debut album, "Stick It To Ya", is an intense hard-driving collection in which Mark Slaughter lets loose his wide octave range of vocal prowess on tunes such as "Eye To Eye", as well as on the driving "Burnin' Bridges", while Strum leads a powerful rhythm section throughout the album's 15-song collection.

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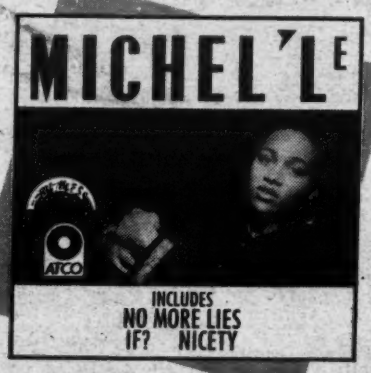
Joining **Slaughter** and Strum on their musical voyage are two of rock music's most exciting new arrivals: guitarist Tim Kelly—a Philadelphia native who lets loose his own maniacal brand of screaming guitar runs and thick, cool power chords throughout the LP, and drummer Blas Elias—a Texan with an unpredictable flair and street smart sophistication who attacks the drums with raging primal energy.

"The idea of **Slaughter** is to bring emotion back to into rock 'n' roll," notes Slaughter. "The songs have a real bluesy feel with a definite melodic bass, but also have a gutsy, nasty attitude. The band cites European bands as their musical influences. They are setting out to bring back a little bit of the vibe and excitement you got when you first heard an album like "Queen 2". A real trendsetter—they hope this album elicits the same feeling. With "Stick It To Ya", **Slaughter** proves their point.

MICHEL'LE

"boy-hits-on-girl"



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MICHEL' LE, AN 18 year old Los Angeles born songtress, is a star in the making. And this young lady's outstanding potential is definitely realized on her self titled debut album.

With the gusto of a young woman of the nineties, **Michel' Le's** "Don't Mess With Me" attitude is expressed on the hip-hop grooves of "No More Lies" and "Nicety," one of her personal favorites on the album. The infectious "100% Woman" continues the theme of female independence and strength with its "boy-hits-on-girl" rap, segueing into the moody "Silly Love Song", giving her the opportunity to reveal her vocal diversity. Just check out the soulful intensity of the ballad "Something In My Heart".

The album goes beyond your traditional one dimensional dance tracks, offering a wide musical range with songs about real life,relationships, and things today's people can relate to.

As her debut clearly demonstrates, **Michel'Le** is a lady with something to say, expressing some of the experiences of the young woman and men of a new decade; a talented lady with a future as big as her voice.

Peter Koppes

"From The Well"

TVT RECORDS IS PROUD TO ANNOUNCE THE RELEASE OF "From The Well", an inspiring and personal musical statement from **Peter Koppes.**

Throughout the 80's, as a founding member of The Church, Peter has come to be known for his innovative guitar work, constantly experimenting with, and refining, his sound. "From The Well" offers a deeper insight into the talent of this multi-instrumentalist, singer/songwriter. A compelling combination of Koppes' signature guitar and keyboards, this thirteen song offering is filled with haunting melodies and thought provoking lyrics.

Composing, arranging, and performing songs, Peter has shown the breadth and versatility of his talents. Featured tracks include: "The Lost Peace", about the loss of innocence through soured relationships, "Her Mark" a duet with Peter's wife focusing on love, understanding and patience. He has also demonstrated a concern he shares with many in "Testing 3.2.1"., an ardent environmentalist's consideration of the effects of nuclear fallout on our planet and wildlife.

Peter's solo debut "Manchild & Myth" received critical praise from publications such as Rolling Stone and Billboard. "From The Well" will only continue to bring Koppes notoriety as one of the contemporary music world's finest multi-instrumental talents, composing from his heart on the cutting edge of individual expression.

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MUSIC FUTURES

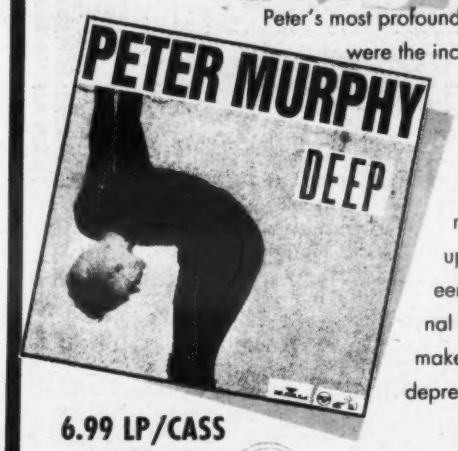
DEVELOPING ARTIST SPOTLIGHT

Peter Murphy "Deep"

The release of **Peter Murphy's** third, and most fully realized solo album "DEEP" is cause for celebration. The eagerly awaited follow-up to 1988's highly-acclaimed "LOVE HYSTERIA" takes Murphy and his fans into a vibrating new world of shadow and substance. "DEEP" is the next step in his ongoing process of artistic development.

Peter Murphy first caught the attention of the rock world in 1978, when the spectral singer's brooding intensity and mournful incantations announced the arrival of his band Bauhaus. With Bauhaus, he created both a look and a sound which came to be called Goth-rock, one of the most influential of the post-punk musical movements. Bauhaus' overpowering live performances are legendary. Despite—or perhaps because of—Bauhaus' overwhelming chemistry, the group disbanded in 1983, splintering into Love and Rockets while Peter pursued a solo career.

The principal song on the album, is "Deep Ocean Vast Sea ." The other centerpiece track on "DEEP" is the enigmatic "The Line Between the Devil's Teeth (And That Which Cannot Be Repeat)", the album's first single release. The lyrics are very much in a theatrical, almost Shakespearean, tradition.



Peter's most profound influence for "Deep" were the incandescent lullabies his mother would sing to him as a child. In his own writing and performing, Peter Murphy retains and expands upon a quality of this eerie unconscious nocturnal lullaby. The songs make you feel good, never depressing or negative.

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BUY IT AND TRY IT

Hugh Harris

"Words For Our Years"

BUY IT AND TRY IT

WORDS FOR OUR YEARS is the debut bow of **Hugh Harris.**

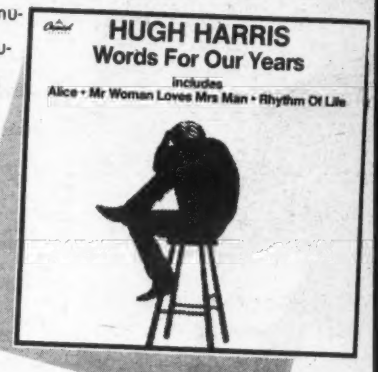
Harris is one of those most extremely rare, thoroughly-original voices— a prototype singer whose phrasing merits him membership in league with Otis Redding, AL Green, Prince, and Roland Gift.

"Words For Our Years" features songs both co-produced and produced by Harris. The pungency of songs like "Mr. Woman, Mrs. Man," "Rhythm of Life" and "Her Engine Froze" grab you, spiraling in an evocative melody, as Hugh commands the words with a unique grasp of emotion and nuance.

Hugh Harris is a character of contradictions: he professes not to like people (he is contrarily, a very warm person), he has not the least desire to become a public figure (the strength of his music will dictate that he does), and he claims that music isn't important to him (yet he spends most of his waking hours working on new songs). He has already written enough songs for an entire career.

Hugh Harris does reluctantly confess to an admiration for Billie Holliday, Brook Benton, Sly Stone, and Funkadelic. He is a cynic, but he enjoys making music. He doesn't listen to his music, when finished he moves on to something else leaving people to draw their own conclusions from his work.

Songs for celebration, "Words For Our Years".



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Review

Continued from page 15

most youths say they're reluctant to air their grievances with the board out of fear they'll be harassed by police officers.

Critics of the board say its members lack the expertise to judge complaints of police brutality and misconduct. "They are well-intentioned," says Douglas Louison, a Boston attorney who has represented Cambridge police officers in 10 cases before the board. "But they are ill-equipped to judge what is standard and proper police practice. Police are entitled to use force, but people are offended when they use it. So how can you have someone who has never had any training using force decide whether an officer is using excessive force?"

At the very least, says Louison, the board should have a mix of civilians, a police-union representative, and a law-enforcement expert. But board chairman Barry says Louison and other critics are missing the point: the board is set up the way it is so that citizens with gripes against the police can get an open hearing without cops calling the shots.

Sounds good in theory, but in practice, the Cambridge civilian-review board has been a bust. □

MARJORIE SIEGEL

Graham: on the front lines for civilian review

Cops

Continued from page 8

he says, have been instructed to take a "zero tolerance" attitude: "I'm telling these guys, 'If you see a kid smokin' a roach, lock him up.' "

Sure, he says, his men are aggressive, but they have to be; otherwise, the "gutsy people" in the drug trade "will run right over" them. And he says people are being stopped and searched only when police have probable cause — a fine-line term the chief concedes might be crossed on the rare occasion. But he doesn't buy the allegations of widespread abuse.

"I just don't see the problem they seem to think is down there," he says. "We're pattin' some of these kids, but we know the good kids, too. And the kids who are complaining, they're the ones who just weren't carrying the roach like they did in the past."

The public has generally accepted that take. The police beef-up has been successful, a number of residents say, and things are starting to improve. And even if the wrong kid now and again gets patted down, that might be a necessary evil. "I don't mean to sound harsh about it, but that may be something the community has to put up with until we make some inroads," says the Reverend Nelson Foxx, a member of the Area 4 Crime Task Force, a grassroots anti-crime group. "I certainly don't think there's any reason to rise up against the police department at this point."

But with the recent allegations of random searches, others have begun to rethink how far the police should be encouraged to go. Certainly Boston, in light of that city's stop-and-search practice, has shown how a once warmly received police clamp-down can turn sour. Although many residents of Boston's black neighborhoods cheered last spring when police announced, with some fanfare, that they would "harass" known drug dealers and gang members, public support for the tactic dropped dramatically after it was unleashed on Mission Hill in the futile search for the phantom killer of Carol Stuart.

"I think it might be fair to say the Stuart tragedy got a lot of people thinking," says Cambridge City Councilor Ken Reeves. He doesn't, however, think the Cambridge cops "are currently involved in the wholesale abrogation of [civil] rights."

"We don't want to be rankling innocent people, and we don't want to be violating people's rights. But we have to provide for public safety," says City Councilor Jonathan Myers, who's been helping project tenants fight the crime problem for four years. "All I would argue is there's a tension there between 'We want to keep the place safe' and 'How far do the police go?' "

And that tension is the crux of the concern. "The underlying sentiment in all of this [calling for a police crackdown]," says Smith, "is, 'Do it to someone who is causing the problems, recognize that I am not one of them, and when this [the drugs and violence] quiets down, stop it.' And reality doesn't always work that way."

But even if rights aren't being violated, if every search is by-the-

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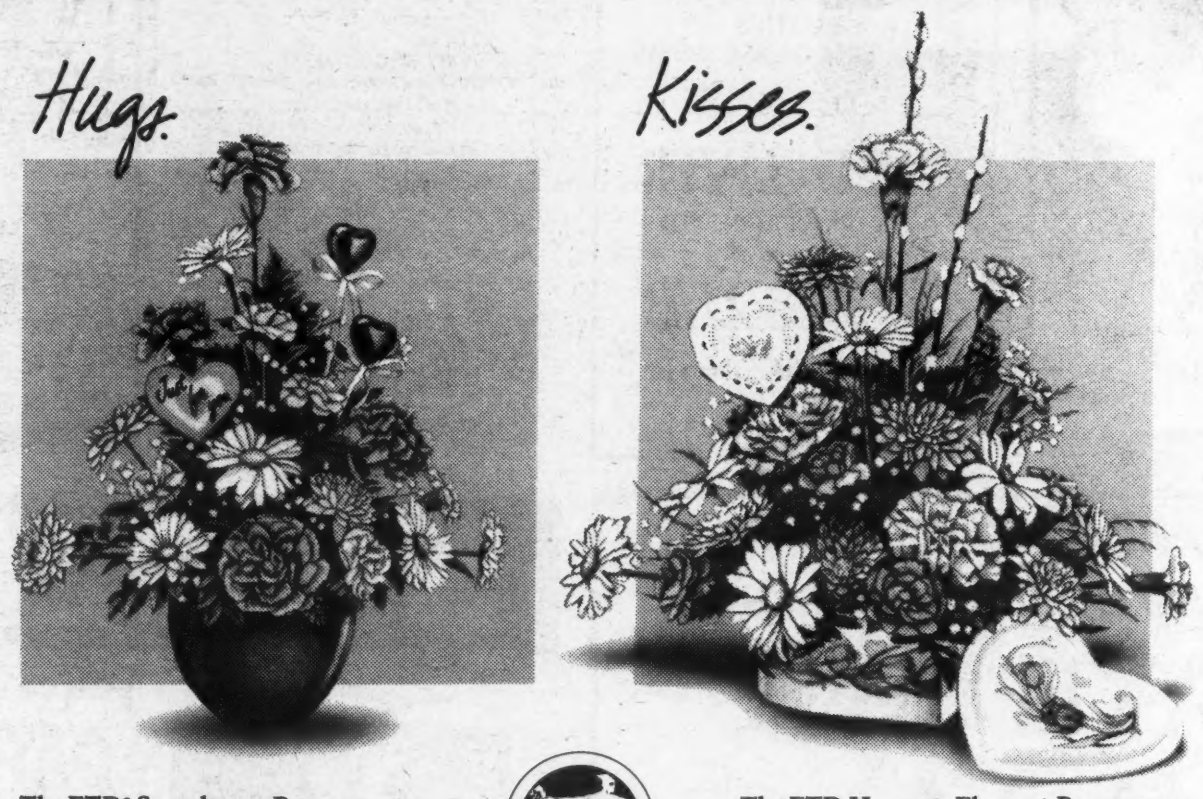

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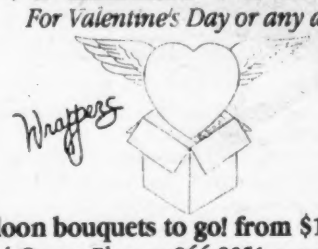

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Cops

Continued from page 21

book legal, there is still some worry that a hard-nosed police presence could cause as many problems as it solves by breaking down relations between cops and kids who are already living on the fringe. In essence, the city is using a police response to combat only the symptoms of underlying social problems (in Smith's words, "If selling drugs is a bacteria, you certainly have the culture here"). And that could backfire.

"They're up everybody's ass every day," says Maurice West. "They're about two years too late coming down here, and then they come down with an attitude like everyone's guilty. . . . I'm not saying these kids are angels, because they're not angels. But the situation's not going to be defused until the police stop treating these kids the way they do."

In fact, the cops' "attitude" may have just the opposite effect. She recalls the rage of her son Ganzy the day he was searched. "That's what I'm afraid of," she says. "It doesn't take much to ignite something down here."

So though many activists and residents in the area say they are convinced the added police presence has been a blessing, caution appears to be the watchword. Indeed, the mere allegations of abuses are being taken seriously enough to prompt a sit-down between the tenants' council and police. Council president Beeks says she still hasn't witnessed the alleged harassment, or been told directly of any incidents. "But we've heard a lot about it," she says. "Enough that we need to talk to them [the police] privately to see if we can remedy it." □

MARJORIE SIEGEL

Kelley King: "We hated the McCormack."

School

Continued from page 11

the Winthrop Elementary, in Roxbury.

"I didn't like school, didn't like nothing. I just hated everything," says Jessica, who's wearing typical Southie-girl gear: blue Champion sweatshirt, Girbaud jeans, unlaced Kinney Kapers.

She started hooking school twice a week. Hiding under her bed, leaving the house when her mother woke up. She'd ride the trains with friends, go into town, do some ferocious window-shopping. She would bring home report cards splotched with F's. Like most of the kids in the Boston system who fail, she was flunking because she'd hopped the 85 percent attendance fault line. For her troubles she had to repeat the fourth grade.

By the time she moved on to the McCormack Middle School, in Dorchester, she was a big-time truant, sometimes staying out four, five times a week. Doing month-long stints on the truant trail, she and her friend from Southie, Kelley King, would check in at the McCormack, cool their heels for a while in the girls' room, then flee. They'd head for Patty's Pantry, on Dorchester Avenue, hang out with the rest of the Dot Rats, chitchattering and smoking Newports.

Her school disappearances, she says, earned her a bunch of court appearances, where she wiseacred the guy who threatened to put her in a room with no windows, no doors, asking: "How will I get in?" But then, she told Cindy Laba, even the courts gave up on her.

For her absences, she had to rerun the sixth grade. By that time, she should've been in the ninth. Now she was thrown in with a bunch of little punks.

"You feel cheap," she says. "You never learn anything. I got upset and so I didn't do anything anyway. I'd put my head down and go to sleep in class."

Says Kelley King, now 15, who became a top-notch truant in her own right, "We hated the McCormack."

* * *

"One of the real failures of the

See SCHOOL, page 28

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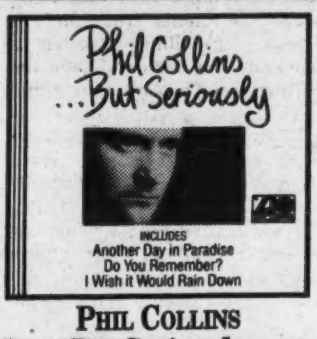

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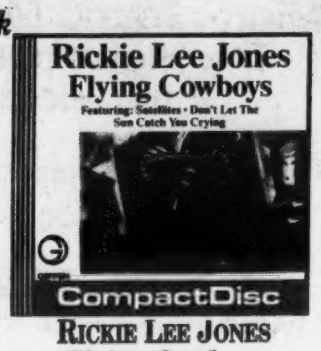

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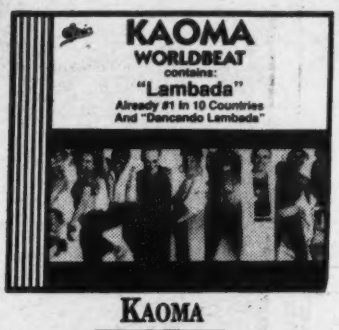
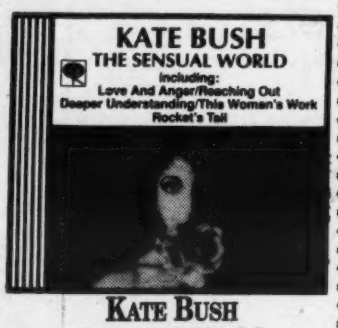
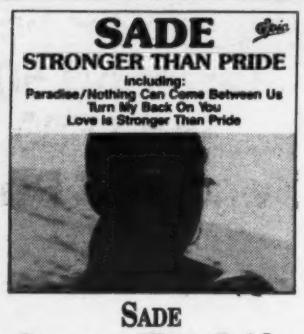


KAOMA
Worldbeat



KATE BUSH
Sensual World



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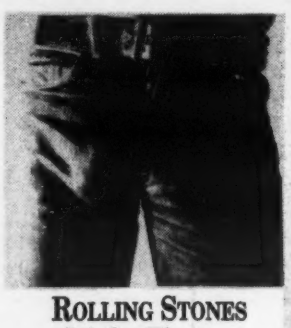

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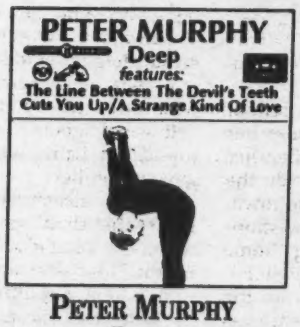

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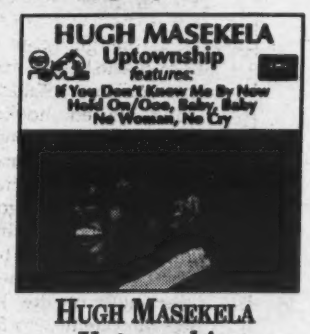

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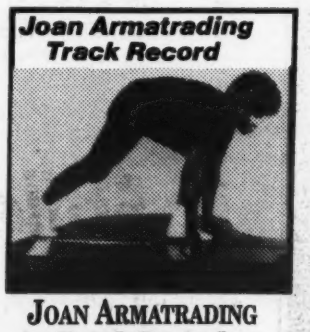

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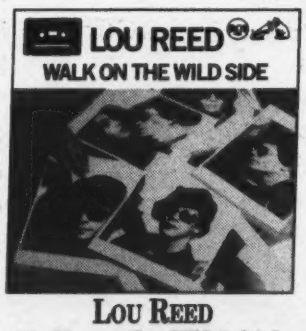

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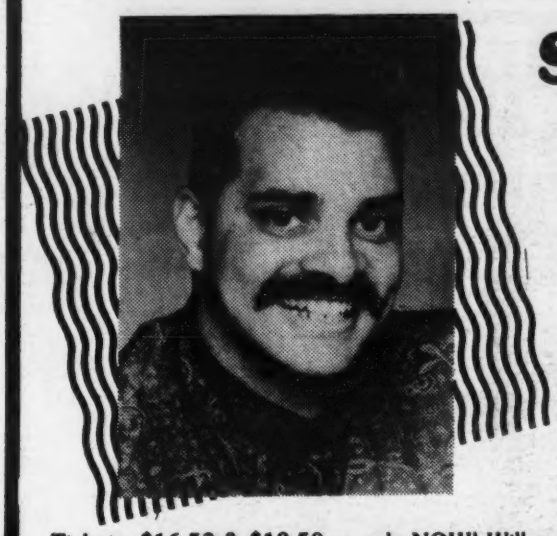

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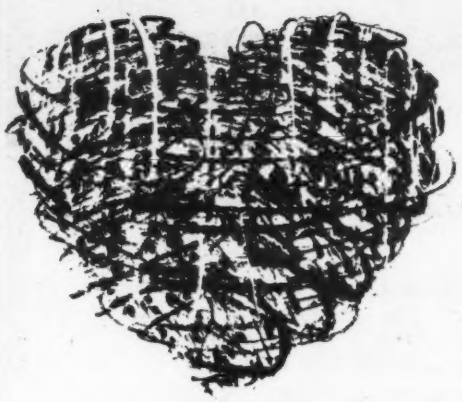

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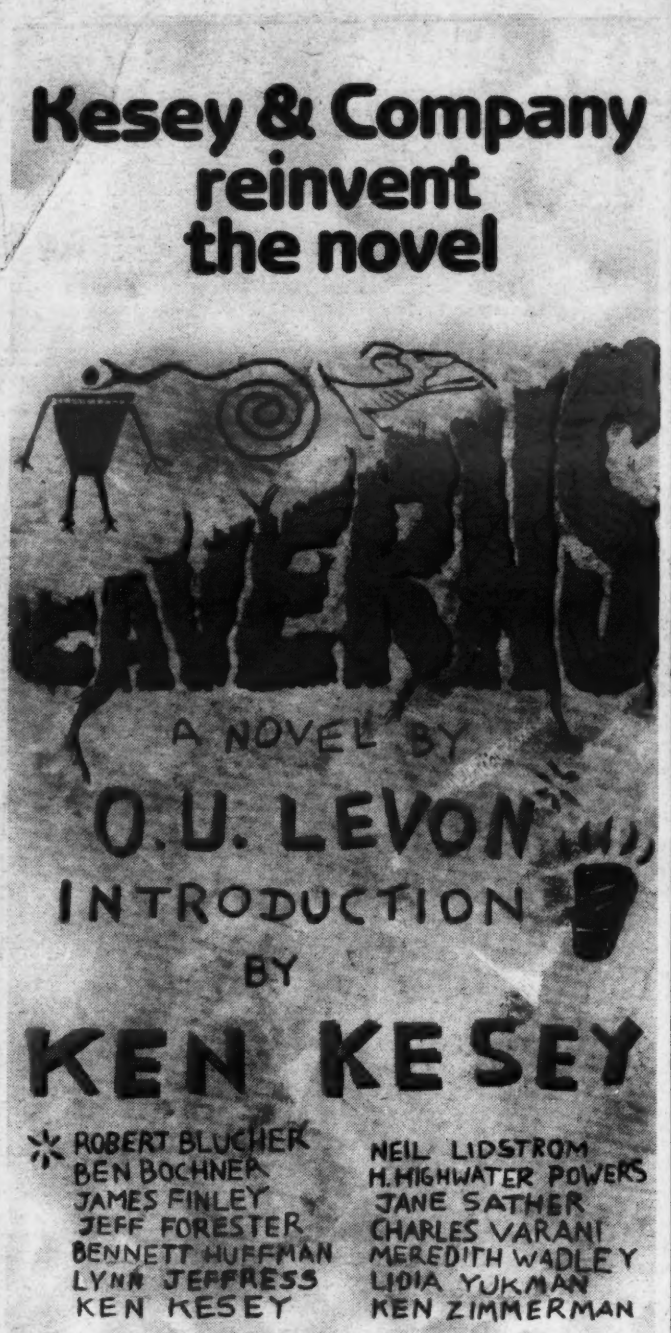

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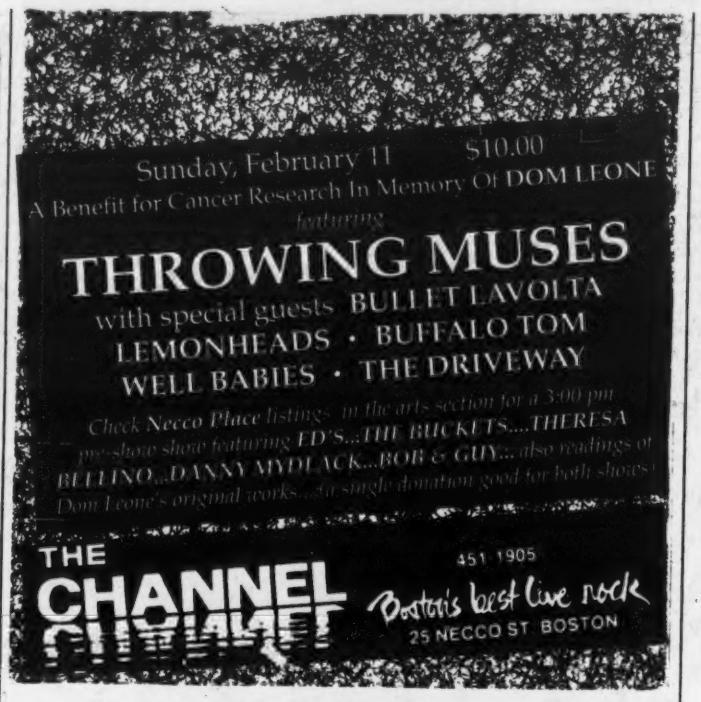
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School

Continued from page 24

attendance policy is that it's based on the assumption that all you need to do is motivate kids and change kids in order to increase attendance," says Wheelock. "There's nothing in the policy that requires schools to change. There are two sides to the equation: kids have to get to school, but the school has to have some commitment to educate them in a worthwhile, challenging environment."

If kids are voting with their feet, then the McCormack is the East Germany of middle schools. According to Wheelock, the McCormack has the most severe truancy problem in middle-schooldom. Last year, Wheelock says, 4.6 percent of the McCormack student body was absent more than 50 percent of the time; 22.8 percent was gone more than 20 percent of the time. By comparison, at Dorchester's Thompson Middle School only two percent of the population was out more than half the time, whereas 9.1 percent was gonzo more than 20 percent of the time.

Although the linking of presence and passing was put forth as a muscular maneuver, in fact, critics say, it allows the at-risk kids to chump the system. When students register their eighth absence in a regular marking term, they fail the semester. For middle-schoolers, if they fail two major courses, they can get kept back. Cindy Laba says lots of kids have figured out how to do just enough time to get by. And for those who've already racked up enough absences to garner themselves a grade rerun, there's no incentive not to shrug off the rest of the year. Telling a kid to come to school and not get credit is like asking a worker to do the job without getting paid, says Jim Eagan, an administrator at Boston High who has put forth the proportional-credit plan.

So many kids are being kissed off by the system, critics say, that schools have to devise solutions that rely on a formula more parts reward than punishment. Like the buy-back program. In 1987, as part of Laval Wilson's Boston Education Plan, buy-back deals were piloted at Brighton High School and the King Middle School; they remain in place at both (though in a mutant form at Brighton). In June of '87, the school committee approved system-wide implementation of the buy-back attendance policy, to be used at the discretion of the principal or headmaster. But according to school-department sources, buy-back is still in operation only at Brighton High and the King.

At the latter, which next year returns to its status as a city-wide magnet school, Principal Steven Leonard figures buy-back helped "save" 20 kids destined for absentee failure last term. "Compassion is what our philosophy at the King School is all about," says Leonard. "We will bend over backwards for every kid to be successful. They'll have to work harder to fail than to pass."

With buy-back, kids are not exiled for displaying one of the basic tenets of adolescent behavior: screwing up. "I try not to penalize a kid for being a kid," Leonard says. "Part of our job is keeping them on track and teaching them how to survive in this world. I give them every break I can. I believe if we can hold kids on track and treat them with respect and let them know somebody cares, most kids we can save and get to be productive members of society. The last thing somebody should do is give up on an 11- or 12-year-old. We don't want to be an excuse for a kid failing."

A system that embraces stu-

See SCHOOL, page 30

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School

Continued from page 28

dents rather than boots them, advocates say, is better able to focus on — and perhaps ameliorate — the gritty realities that serve as a backdrop for urban truancy: kids miss school because they have to parent a younger sibling, or interpret for their mother at the Anglo health clinic, or feed a drug habit, or attend the funeral of a cousin who got blown away on the street.

* * *

Jessica Pirelli was on the road to Dropoutsville. Kept back once, there's a 40 percent chance you'll leave for good. Kept back twice and the step-out stakes rise to 90 percent.

And then last year, she hooked up with Cindy Laba's dropout-prevention program. The philosophy is deceptively simple: constant communication with kids and parents. (Although the current attendance policy requires that schools notify parents by phone after their child's first and second absence and by letter for ensuing absences, Laba says that two years ago she knew a kid who was out of school from January to May before a parent was notified. She says she's still the first one many parents hear from when kids cut school). Instead of feeding kids abstract platitudes ("Stay in school, go to college"), she offers concrete incentives for the kids to reach their contractual goals. For example, if a couple of students reach their goal of missing only five days of school, they pay the low price for the planned ski trip, maybe $10. Those who don't reach their level pay, say, $20. Laba says kids in her program who were cutting 12 days of class per term are now missing only 4.5.

This year, as a seventh-grader at the McCormack, squeezed between a bunch of younglings, Jessica was ready to join the terminal-truant club. Then Laba convinced her to enroll in the Back to School Program, an alternative educational project of Boston's Community Schools.

No way she wanted to land in D'ville. "I don't want to be a nobody," she says. "I want to be somebody, make some money." Be a nurse or a doctor or a dancer. She and her friend Kelley found out it wasn't *school* they hated. It was the schools they were in. "I love it here," Jessica says about the Back to School Program.

She's on a regular roll: making all her classes — yeah, all — the first four days that she attended. Her beau, Timmy Cappellano, for one, is banking on her making it.

Timmy, too, has made overtures about returning to school. "I can't take this sitting around no more, this is dead," Timmy says of his dropout days. He wants to learn how to fix cars — not about famous men who've been driven in them. "I don't want to go to school to learn the ABCs. I know all that. I don't what to know about what Abraham Lincoln or George Washington did. I need something that will help me."

He says he lives day to day, minute to minute. His activity sheet over the past few years has been full: hotbox artist; clipping car radios; being down with the All White Posse of Savin Hill; boosting jewelry; carousing with cocaine; a lock-up stint at DYS. Yet he doesn't fear the knock of the cops on his Dorchester door — says he knows the sound and he'd be out the back door as soon as knuckle hit wood. And he doesn't fear the future — though he can hear it trying to jump him from behind.

"I make sure she does the right thing," he says of Jessica and his plans for her to carry him. "I'm gonna be living in a house with rats and roaches, with a TV on a milk crate in the parlor. What kind of life am I gonna have?" □

No other mountain moves you like Loon

There's something about skiing Loon Mountain that you can't measure like vertical drop, or count like trails and lifts, or calculate like snowmaking coverage. It's hard to put your finger on . . . but like the unseen force of gravity . . . it's real and it's there.

Once skis hit snow, Loon moves you like no other mountain!

The Loon sensation is more than just dazzling White Mountains scenery, pure air and the sweet smell of evergreens.

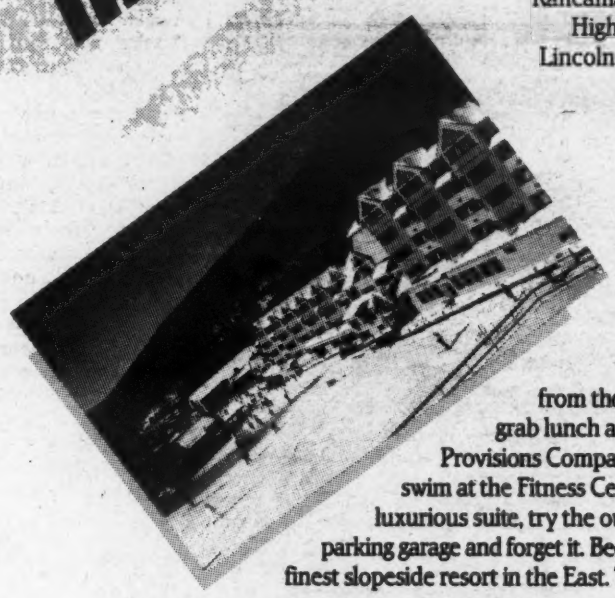
Loon is a feel-it-to-your-toes physical delight. It's the sound of edges cutting, skis sliding, heart pounding as you catch the rhythm of the mountain. You don't just ski this mountain. Loon Mountain moves you through trails that unfold before your eyes, dip and roll, surprise and delight.

Whatever your level of skill, whatever your age, no other mountain moves you like Loon. This winter, ski New Hampshire's most popular mountain. Ski Loon. The Great White Mountain.

For a FREE Loon Mountain Vacation Planner call TOLL FREE **1-800-433-3413.** For lodging in the area call the Lincoln/Woodstock Lodging Bureau at **1-800-227-4191.**

Kancamagus Highway
Lincoln, NH

the great white mountain
LOON



The Most Fabulous Slopeside Resort in the East!

Right at the base of Loon Mountain, you can ski from the door to Loon's new high speed Gondola lift. Midday, grab lunch at The Granite Bar or the slopeside deli of The Mountain Provisions Company, both right at The Mountain Club. Later, enjoy a sauna and a swim at the Fitness Center, then a relaxing dinner at Rachel's. Before retiring to your luxurious suite, try the outdoor, all season hot tub. You can leave your car in the free hotel parking garage and forget it. Because everything you want in a great winter vacation is right here, at the finest slopeside resort in the East. The Mountain Club on Loon. For reservations call **1-800-433-3413.**

THE 3-DAY SNOW CRUISE $369*

Think of The Mountain Club as a cruise ship anchored at the base of New Hampshire's Number One Ski Area and you'll get the idea behind our new winter vacation packages.

Everything's included! "The Kinsman 3-Day Special" includes lodging at our fabulous new slopeside resort hotel, breakfast and dinner daily, 3-day lift ticket and/or X-C trail fees, Fitness Center membership, aerobics classes, squash & racquetball, free ski equipment rentals, a ski lesson, ice skate rentals, even nursery or childcare if you need it, taxes and gratuities, and more!

Our winter packages are great values, even if all you do is ski! Call now for reservations or information. TOLL FREE **1-800-433-3413.**

The Mountain Club on Loon
A RESORT HOTEL

The Mountain Club on Loon
Kancamagus Highway
Lincoln, NH 03251
The only resort hotel managed by Loon Mountain.

*"The Kinsman" package price is per person, based on double occupancy. Children's rates available. Number of persons in party determines room type. Subject to availability. Package rates not available weekends or holiday weeks. Four and five day packages available at similar savings.

THE BOSTON Phoenix

Classifieds

CLASSIFIED LINE ADS: 267-1234
CLASSIFIED DISPLAY ADS: 536-5390

BUSINESS OPPS

Earn $500-$1500 weekly processing phone orders. 617-262-7027 ext 15.

Earn $600 weekly working at home. No experience. Free info send self-addressed stamped envelope to POB 821 Burlington, MA 01803

Earn up to $650 per day. Job information publications avail. 617-424-7061, ext 16

PROFESSIONAL EMPLOYMENT OPPS

Growing dance company sks exp accountant: A/P, A/R, payroll, financial statements, budgeting, computer systems mgmt. Flex hrs, EOE/AA 492-7578

GENERAL EMPLOYMENT OPPS

42 yo disabled male needs attendant for personal care, cooking etc, for weekends. Call Willie 491-1260 anytime after 12 noon.

AIRLINES JOBS
$19,000-$29,000 yr
617-222-7792 ext A2

The Phoenix Classifieds: Boston's marketplace for just about everything.

ACTRESS wanted for May-Nov position. Reenactment/witch trial. 3-4 days a week (weekends incl), 10-5:30pm. Starting salary, $7/hr, send resume to Witch Dugeon Museum 16 Lynde St Salem Ma, 01970

ADMIN ASST
Position avail immed at Boston branch of nat'l non-profit media-watch org. Small office offers personal and busy environment, varied tasks. Computer: must know WP, DBase is +. Excell communication & org skills req'd. Flex hrs: 25+/wk. Interest in media/Middle East is bonus. Send resume to CAMERA, PO Box 428, Boston, MA 02258

ADVERTISING SALES
Est. publication sks salesperson, exp pref, exce income, health, training, draw + commition. Gay/Lesbian-owned company 723-5130

ATTRACTIVE FEMALE DANCERS OVER 18 WANTED

EARN $600/$1000
per week. Flexible hours
617-284-8694

Commercials

EARN EXTRA $$$
Now is your chance to break into the commercials industry. No experience needed. For info 313-948-9804 ext 7043.

CRUISE SHIP JOBS
$300-$900 weekly
617-229-7792 ext C2

BOX OFFICE MADNESS
Boston's favorite comedy, SHEAR MADNESS, has the perfect part-time job for a bright, committed arts enthusiast interested in the hands-on business of theater. This permanent 15hr/wk box office position requires an enjoyment of customer contact within a fast-paced, detail-oriented environment. Accuracy with figures and finances a must --sense of humor mandatory! Send resume and letter to: Amy Burack, Shear Madness, Charles Playhouse, Stage 2, 74 Warrenton ST, Boston MA 02116.

CLAIROL NEEDS MODELS

We're looking for women 18+ to take part in major beauty show at the Boston Park Plaza Hotel. Sun 2/25 or Mon 2/26. You'll receive FREE prof hair color, cut and/or perm & FREE Clairol haircare products. Our model call will be held Thurs, 2/15, 3-7PM on the mezzanine at the Boston Park Plaza Hotel, Arlington St T stop. For further info, call Ellen at (508) 443-9681

CUSTOMER SERVICE PART TIME ROCK & ROLL
The Personics System, a new company which creates custom music cassettes, needs customer service representatives to work in area record stores. An outgoing personality, dependability, presentable appearance, and the love for music is needed. Call Gordon Bossin at 203-972-1210

DANCERS WANTED

21 years or older. No experience necessary. Apply at Naked Eye Cabaret 660 Washington St, Boston, 426-7462.

CHANCE FOR $$$$

★ EARN $500 ★
OR MORE WEEKLY stuffing envelopes at home. No experience. For free information send self addressed stamped envelope to : Mailing Associates: P.O. Box 2689, Dept. 32-1, Livonia, MI 48151-5039.

Earn $300-$500 per week Reading books at home. Call 1-615-473-7440 Ext: B723

EARN $9/HR WORKING AT HOME
Female phone fantasy facilitators needed. Must be creative and very open-minded. Flexible hours, no experience necessary, contact Ms West Mon-Fri, 9-5 at 494-8000

Hand painted women's clothing co., located nr So Station has positions avail for artist, F/T & P/T hrs, call Rosemary at 266-3245, M-F, 10-3pm.

HOTEL/ RESORT/ F&B MANAGEMENT
Don't limit yourself to those few companies that run in newspapers. Explore all your possibilites call 800-866-8139

JOBS IN AUSTRALIA

exc. pay pls bene's. Trans pd. 516-979-9843 ext 615. Data center agency.

RECEPTIONIST
Full time receptionist needed at brokerage firm in Newton. Responsibilities include handling busy switch board, filing and light typing. Experience preferred. Call Louie 965-7480

SECRETARY
Needed to assist sales/mrktg team. Requ: 60 wpm, dictaphone exper, knowl of MS Word pref. Resp incl billing, booking travel, some admin duties. Send resumes to JCP at CPS 727 Atlantic Ave Boston, MA 02111

Retail

BOOKSTORE MANAGER

NOT EVERY MANAGEMENT CAREER OFFERS AS MUCH
● EXCITEMENT
● ADVENTURE
● FACTS & FUN
Only at Waldenbooks, home to America's bestselling books and book-related products, can you experience the front-line challenges and rewards of running your own successful retail store. Surrounded by stimulating ideas in sales, service and merchandising.

If you've got strong interpersonal/customer relations skills and at least one-year's retail management experience, it's time to grow into a position of strength. Send your resume with salary history to: Waldenbooks, 2 Centre Plaza, Boston MA 02108, Attn: Manager, or Waldenbooks, Lafayette Place, 1125 Avenue de Lafayette, Boston MA 02111, Attn: Manager. We are an equal opportunity employer.

WALDENBOOKS

SINGING WAITSTAFF
The new Spirit of Boston, a premiere harbor cruise ship, is holding auditions for its upcoming season. Auditions are Feb 17, 18, 24 & 25th. Call 569-1870, Mon-Fri, 9-5 for info or time.

TAXI DRIVERS WANTED-$

AM, PM and Weekends shifts available. Please call 497-TAXI (8294).

T.V. JOBS

START IMMEDIATELY!
$15k-$100k year. Why wait?
Call now! 508-880-2915

UNEMPLOYED?
Call the Massachusetts county job line, 1-900-884-8684, open 7 days, $15 phone fee. Hiring warehouse help, drivers, mechanics, janitors, security guards and general offica help, (some will train).

VIDEO SPOKESWOMAN
F/PT, $16-24/hr demonstrating autom start-aid products, for cable/media. Creativity, exp a plus. Starting Becomes Simple. 292-4534

Vintage clothing store in Camb sks PT help, exp req, call Cindy 628-6181 lve msg

BARTENDERS & BARMAIDS
$2400/mo.

CRUISE DIRECTORS
$2900/mo.

MAINTENANCE & DECK CREW
$1800/mo.

TOUR GUIDES
$1800/mo.

WAITERS & WAITRESSES
$2200/mo.

for
LUXURY CRUISE SHIP
Room/Board/Benefits
714-641-SHIP

WOMEN WRESTLERS
who are muscular & athletic earn $100/hr, articulate only, call 247-9159

EMPLOYMENT SERVICES

Career Problems? Changing jobs? Need letters & resumes that stand out? Brochure 617-266-9640

ACCOUNTANTS-ZOOLOGISTS

Place your job listing in New England's largest weekly.
267-1234

RESUMES

JOB HUNTING?
We write perfect resumes & cover letters for our clients. It's Allwrite 641-4994

VOLUNTEERS

PLEASE READ ON
Hello SBM, 30, professional employed, sincere, good listener, good sense of humor, jazz lover & easy going, seek SF race unimportant, for friendship, possible relationship. ☎ 3387 (exp 2/28)

Natural Foods Cooking Demonstrator

Share your passion for wholefoods and get full benefits plus a 20% store discount!

Enjoy your healthy lifestyle and share your passion for natural foods while educating our customers on the benefits of wholefoods. Bread & Circus, the nation's fastest growing wholefoods supermarket company, is seeking a Food Information Representative to conduct cooking demonstrations in our stores. Extensive wholefoods cooking experience is a must and you should possess sound communication and interpersonal skills. This position requires 25 hours per week of your time and payment starts at $9/hr.

We offer career development, competitive salaries, immediate 20% store discount, day care assistance, profit sharing, life/medical/dental insurance, paid vacations, holidays, sick days & more. Please call Nancy Timbone at (617) 332-2400 or write to Bread & Circus, 1183 Walnut Street, Newton Highlands, MA 02161. E.O.E.

Bread & Circus
WHOLEFOOD SUPERMARKETS

Phoenix Classifieds

CLASSIFIED LINE ADS: 617-267-1234
CLASSIFIED DISPLAY ADS: 536-5390

Classified Advertising Policies

THE GUARANTEE
Purchase a non-commercial advertisement for two consecutive weeks in advance and we will keep running the same ad free as long as you call each week on Monday or by 6 p.m. Tuesday to renew the ad. Missing a week voids the guarantee. To begin renewing your ad call 267-1234 during the week of the ad's second appearance.

CLAIMS FOR ERRORS AND OMISSIONS
The Boston Phoenix accepts no liability for its failure, for any reason, to print an advertisment and shall be under no liability whatsoever for any error for which it may be responsible beyond liability to give the advertiser credit for so much of the linage occupied by the advertisement as is materially affected by the error, provided that the Phoenix is notified by the advertiser of such error in an advertisement within seven days of publication.

COPY REGULATIONS
The forwarding of an ad is construed as an acceptance of all the rates and conditions under which advertising space is at the time sold by the Phoenix.
The Boston Phoenix reserves the right:
•To revise copy containing objectionable phrases
•To reject in its sole discretion, any advertisment on account of its text or illustrations
•To determine correct category placement
All advertisements must be accompanied by a full name, address and telephone number.

CANCELLATIONS AND CHARGES
NON-GUARANTEED Advertisements: There are no refunds for cancelled ads. Advertising space credit will be issued for ads cancelled before 4 p.m. Tuesdays. Changes in Advertisements will be accepted until 4 p.m. Tuesdays. GUARANTEED Advertisements: There are no refunds or copy changes accepted on a guaranteed advertisement

DEADLINES
Music and the Arts...Wednesday, 6 p.m.
Real Estate and Help Wanted...Thursday, 4 p.m.
Copy for all other Advertisements...Wednesday, 6:30 p.m.
Modeling...Wednesday, 12 noon
Guarantee renewals... Tuesday 6 p.m.
Changes and cancellations...Tuesday 4 p.m.

OFFICE HOURS
Mon. 8:30 a.m. - 6 p.m. Wed. 8:30 a.m. - 7 p.m.
Tues. 8:30 a.m. - 7 p.m. Thurs. 8:30 a.m. - 5 p.m.
Fri. 8:30 a.m. - 5 p.m.

FOR ADULT ADVERTISING PLEASE SEE THE ENTRE NOUS/ESCORT COUPON PRECEDING THE ADULT SECTION.

USE THIS FORM TO FILL OUT YOUR CLASSIFIED ADVERTISEMENT

We cannot print your advertisement without the following information:

PHONE #: _____
NAME: _____
ADDRESS: _____
CITY: _____ STATE: _____ ZIP: _____

To place an advertisment using Mastercard, Visa, or American Express, please fill out this section or call 267-1234

CARD #: _____
BANK: _____
DATE: _____
SIGNATURE: _____

INSERTION DATE: _____ **CATEGORY** _____

PRICING YOUR AD (Fill in appropriate rate/s)

	NONCOMMERCIAL	COMMERCIAL	
LINES	6.00 per line (4 line min.)	8.00 per line (3 line min.)	$_____
7 pt. light headline	8.00 per line	10.00 per line	$_____
7 pt. bold headline	10.75 per line	15.00 per line	$_____
9 pt. bold headline	12.00 per line	16.00 per line	$_____
Capitalized words	1.25 per word	_____ # of capitalized words @ $1.25 each = $_____	
		x _____ # of weeks = $_____	
		TOTAL $ _____	

COPY

Print one letter in each block. Leave a space between words and a separate space for punctuation.

HEADLINES:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

The Boston Phoenix reserves the right to reject or edit any advertisement.

TEXT:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Mail to: Phoenix The Boston Phoenix, 126 Brookline Ave. Boston, MA 02215

GUARANTEED CATEGORIES
The following categories fall under the Classified Guarantee:

AUTOMOBILE
- Domestic
- Foreign
- Vans & Trucks
- Cycles
- Tires

REAL ESTATE
- Housemates
- Roommates
- Sublets

MISCELLANEOUS
- Lost & Found
- Pets
- Skiing
- Travel
- Wanted

FOR SALE
- Antiques & Flea Markets
- Appliances
- Bicycles
- Boats
- Clothing
- Computers
- Fuel & Firewood
- Furniture
- Musical Instruments
- Odds & Ends
- Photography
- Records & Tapes
- Stereo/Components
- Video & TV
- Yard Sales

See Classified Section headings

For those who seek a higher calling...

FULL-TIME
PAY FOR
PART-TIME WORK.

Do well in these unique telemarketing positions offering credit cards to members of respected non-profit organizations and universities. Shifts available from 11AM to 5PM. $6.50/hour base rate, plus bonuses and benefits and a convenient Cambridge location close to the T. **Call 576-6100 Monday & Tuesday 9AM-12PM for additional information**

An Equal Opportunity Employer

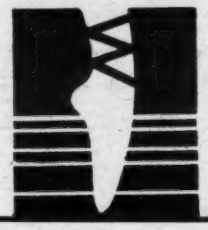
NewBostonGroup

1990
A New Year
A New Fundraiser

Boston Ballet's current telemarketing campaign needs new fundraisers. Good phoners make $10-$15 per hour plus cash bonuses.

Are you an ambitious self starter?
Can you work part time evening hours?
Do you love the arts?

Help Us Stay On Our Toes
Call James Jackson today **542-6306**
We need Daytime phoners also



Walnut Street Center, Inc.

MEDICAL CARE COORDINATOR

Interested in medical issues and administration?

We're looking for a **Medical Care Coordinator** to organize and administer all facets of medical appointments for adults who are mentally retarded. You must be flexible and able to work in a team setting as well as independently.

BA and one year experience in Human Service preferred. Must be 21+ and have a valid drivers license. Experience in MR and knowledge of behavioral techniques and health science helpful.

Salary $17,000
Send resume to:
Personnel,
Walnut Street Center, Inc.,
300 Somerville Ave.,
Somerville, MA 02143

AA/EOE/ M/F/H/V

PAID VOLUNTEERS
Earn $300

Healthy Men
Weekdays Only 9-3

Men ages 21-35 for 3 session study involving marijuana, cocaine and blood sampling.
(Taxi Provided)

For further information please leave message at
8 5 5 - 2 7 5 9

EARN UP TO $125

Women ages 21-35 needed for one day blood sampling study. (Taxi Provided).

For further information please leave message at

855-2179

JOB
OPPORTUNITIES

Need a great PART-TIME JOB to support your EDUCATION or supplement your INCOME?

Students, musicians, actors, career changers—we have the job for YOU!

Join our top-notch Marketing Department as a Telelphone Sales Representative.

• GREAT PAY! • FLEXIBLE DAYTIME SCHEDULE! • COMPANY BENEFITS—INSURANCE, TUITION REIMBURSEMSNT AND MORE! • PLACE WELL-RESPECTED PROFESSIONAL REFERENCE PUBLICATIONS! • CONTACT WITH BUSINESS AND LAW PROFESSIONALS! • CONVENIENT SOUTH STATION AND RED LINE LOCATION!

For further information, call the sales recruiter at WARREN, GORHAM & LAMONT, INC. "THE PROFESSIONALS' PUBLISHER" at 423-2020, Ext. 450

WG&L is an Equal Opportunity Employer

SALES DIRECTOR

The Phoenix Media Communications Group, which includes the *Phoenix's NewPaper, The Boston Phoenix*, and WFNX-FM is seeking a self-motivated sales executive to manage the Advertising Sales Department of the *Phoenix's NewPaper* in Providence. This is a unique opportunity for a creative, hands-on manager to take charge of the national and regional advertising sales of a growing weekly newspaper and several specialty publications.

Eligible candidates will have a minimum of 5 years outside media sales experience, including 2 years managing a staff. This position provides the opportunity to earn a high income based on performance + a comprehensive benefit package. Please call (401) 273-6397, or send a resume with compensation history, in complete confidence, to Steve Brown, General Manager. eoe m/f

THE PHOENIX'S **NewPaper**

131 Washington St., Suite 301, Providence, RI 02903

PART-TIME EMPLOYMENT OPPORTUNITIES AT
TTY/TELEPHONE RELAY SERVICE FOR THE DEAF

If you need the extra income and wish to serve a vital role in the communication process between hearing and deaf individuals, consider this unique job opportunity as a TTY/Telephone Operator.

- **Weekday shifts available**
- **Great for students, homemakers & senior citizens.**
- **Typing ability (40 wpm)**
- **Full training provided**
- **$7.50/hr.**
- **Maturity, discretion & patience essential.**

For more information about the most interesting job you'll have

CALL 254-4041
9-5 Mon.-Fri. A/A E.O.E.

Women, minorities, veterans, disabled people encouraged to apply.

D.E.A.F inc
215 Brighton Avenue
Allston, MA 02134

IMMEDIATE POSITIONS

- **2 SWITCHBOARD OPERATORS**
  (Rolm experience a plus)
- **2 MESSAGE CENTER OPERATORS**
  Special 6 month project requires a team of professionals.
  These temporary assignments are at a prestigious Kendall Square firm.

CALL BETH BENNET TODAY AT:

491-0491

staff builders®
Temporary Services

5 JFK Street
Harvard Square
Cambridge

B L O O M I N G D A L E ' S
C H E S T N U T H I L L

We currently have several opportunities for professional sales associates with high income potential in both our apparel and home furnishing stores. Ideal candidate should have at least one year of previous sales experience. These full-time positions offer high commission earnings.

Benefits include:
• a generous discount for you and your dependents
• medical and dental insurance
• retirement pension plan
• tuition reimbursement & more

Apply in person to:
Personnel Dept.
Fashion Apparel Store
Route 9
Chestnut Hill
Monday - Saturday 10:00a.m. - 6:00p.m.

e/o/e m/f

Jobs

MEDIA SALES

The Boston Phoenix is expanding its Advertising Sales Department and has openings for 3 hardworking, results- oriented individuals, with a minimum one year outside sales experience, media preferred, who are ready to move ahead.

If you are articulate and aggressive and want your earnings to reflect your abilities, we'd like to meet you. Company will provide sales training and offers a comprehensive benefits package.

To explore this rare opportunity to join the exciting and fast paced media environment, call Susan Kelley, Human Resources Representative at 617-536-5390, ext 307 or send resume to:

Phoenix

126 Brookline Ave,
Boston, MA 02215

eoe/mf

NOT ALL BUSINESS TRENDS ARE DOWN

There is an exploding new industry...

TELE-PUBLISHING, INC., one of the nation's ten largest "900" telecommunications companies, is looking for a self-motivated sales professional to generate new accounts and be an integral part of a team that projects 300% growth in 1990.

Eligible candidates must enjoy extensive travel and have a minimum of 3 years outside sales experience developing new business; experience selling computers, telephone systems or media preferred. This position provides the opportunity to earn a high income based on performance and includes a comprehensive benefit package.

To explore this ground floor opportunity to join a company on the cutting edge of this exciting new technology, call Sue Kelley at 617-536-5390, ext.307, or send a resume with compensation history, to:

TELE-PUBLISHING INC
126 Brookline Avenue
Boston, MA 02215

A Phoenix Media/Communications Group Company

FILL THAT JOB!

Find bright, motivated personnel

- PROFESSIONAL
- ENTRY LEVEL
- PART TIME

with a **HELP WANTED AD** in

The Boston Phoenix

FOR MORE DETAILS CALL
(617) 267-1234

Real Estate

APARTMENTS

BOSTON, lg furn studio, 5min Cop-Pru. No less, $500 inc ut, twnhse 536-1678 .

BRIGHTON, 2BR condo, lrg mod kitch, dinette, w/w, balc., & more. $950 ht/hw incl. Avl 4/1. 232-5007

EAST BOSTON, mods 1BR w/pkg, a.c., w/w, dw. $600/mo. 784-3779

JAMAICA PLAIN, 5 rms, 2BR, nr Arboretum. $795 incl ht. Agent 524-6141

JAMAICA PLAIN, 4BR apt, new K & B, porch, indry hkup, hdwd flrs, yard, pkg. $1100+. 522-6054

THE DEADLINE FOR PLACING REAL ESTATE CLASSIFIEDS IS THURSDAY AT 4:00 P.M.

APTS. WANTED

Male 27, looking to sublet for March 1, greater Boston area. $250-$350 (max). I'm cool & clean and sometimes caffene. 522-6139

Wnted: Apt/shre or sharer to look with. SF 30+ in Bck By, By Vil or Beacon Hill area, $600/mo max. No smk/pets, lve msg for E.H. at 266-4262

COMMERCIAL SPACE

Artist studio for rent. No live in. $250/mo. In Charlestown. Call 965-7328

BOSTON Congress Street loft space to share or sublet $7/per square foot, 1500 sq feet or less 426-2442

CHINATOWN, appx 1400 sf live-in loft spc. $640/mo+ $2000 key fee. 426-1213

FORT POINT, live-in loft 430sf $350+ util + key fee. Avail 2/19/90 354-7607

FORT POINT-Mobius adjacent. Architects, artists etc. Office/studio/work spc. 14' cl, elevs, skit. Motivative envir. 200sf/$150-1100sf/ $800. 482-3793, 542-7416

FORT POINT studio, 700 sq ft, great light, no liv-in, no smk. $300/mo. 354-1559

WINTHROP, 1st class professional space. $750 htd. C/21-Harbor RE. 846-7420

SOUTH BOSTON, Art Studios utils incl prkg non live from $150 up 268-8240

LIVE-IN LOFT
In So. End. 2000 Sq ft grt lite, high ceiling Nosmok/pets $850. No Key Fee. 423-1774

HOUSEMATES

BRIGHTON All musician hsehld lkng for hsemte. Nw hdwd flrs, 2kits, 2 bths, nr 57 bus(Kenmore). Avl immed. $300+ last + $150comm. 787-1833

WATERTOWN, seeking M/F 25-35, nonsmkr to shr spacs 3BR duplex nr Sq, public trans, quiet nbrhd, off-st pkg, w/d. $315+utils, avl immed. 926-5045

WATERTOWN, seek hsmt, 30+ in established gay & lesbian, alchohol & drug free household. $270/mo + utils. First/last + deposit. 923-2480

WAYLAND/LINCOLN, shr spacious hse qt wooded area nice yard, nr lake & rtes 2&126 $380 508-358-5505

WEST MEDFORD, BiWM has furn rm M/F gay or strt. nonsmk. $365/mo incl mst. Be clean & neat, 396-5198

WEST MEDFORD hsemate wanted, non-smoker M/F, 3BR, 1bath, $310/mo heat incld, 25yrs+, 483-3639

WEST NEWTON, hsmt wntd M/F to shr 1st flr in 2fam hse, EIK, LR, DR, storage spc, pkg $306+ util/mo no fee 965-3615 Stephen or Kyra

WESTON Co-op non-smoking indivs and families welcome. Private, 3+ rm unit with bath and 2 firepics. Shared kitchen, living area and laundry. Peaceful, wooded lot with garden. Pets and kids great! $875/mo incl utils. 894-9646

WESTON farmhs, frpics, gardens, nr conservation land/commuter rail, F fabric artist sks 2 30+ persons who are creative, sensitive, & mainly veg, pets ok, $375+, Pashya 647-9716

WEST ROXBURY
Beaut 2rm suite in lrg vict avl to prof GM, conv to T & comm rail. 4GM will shr 3story home w/pkg, w/d, frplc, full kit, lrg common area, more. $650/mo incldS utils. Call Charlie 323-6651

WESTWOOD 2 room suite in lg private home. Avl now. Weekly cleaning service. $475/mo 329-3042

WINCHESTER 1M, 28+ for friendly semi-co-op house, with 2M, 3F 28-43. Beautiful, huge, house with fireplace, porch, w/d, d/w, near town center and Fells. Rent $310+ Util + food. No smokers or pets. Available 11/1 729-0766.

The Phoenix Classifieds: Boston's marketplace for just about everything.

WESTON, live in woods close to city, shr 3BR hse w/ frplc, w/d, piano, studio and friendly cat, $375 or $425+ Chris 894-8048

WESTON, sk M F nonsmoker to share 3BR dplex w/2F, semi-coop, yard, garden, w/d, quiet wooded area, nr Comm rail. $400+. 894-9205

WINCHESTER, Lrg vict hme, M/F nonsmkr, Nr 93, 12min to Boston, $420incl util, 729-5828 lv msg

WINCHESTER, shrd living situation, grand vict, very comfortably houses 6 semi-indep people (2M & 3F).Eat and live well sharing expenses and moderate chores. Skng 1 consid prof M 28+. Rent & utils $358 + food. Avail now. 729-0766

WINCHESTER, spac indep hse, avl 3/3, neat resp nonsmk prof 25-35, pkg, all mod conven, frplc, wlk to train & town, $370+ utils 729-8139

WATERTOWN, seeking M/F 25-35, nonsmkr to shr spacs 3BR duplex nr Sq, public trans, quiet nbrhd, off-st pkg, w/d. $315+utils, avl immed. 926-5045

WATERTOWN, seek hsmt, 30+ in established gay & lesbian, alchohol & drug free household. $270/mo + utils. First/last + deposit. 923-2480

WAYLAND/LINCOLN, shr spacious hse qt wooded area nice yard, nr lake & rtes 2&126 $380 508-358-5505

WEST MEDFORD, BiWM has furn rm M/F gay or strt. nonsmk. $365/mo incl mst. Be clean & neat, 396-5198

WEST MEDFORD hsemate wanted, non-smoker M/F, 3BR, 1bath, $310/mo heat incld, 25yrs+, 483-3639

WEST NEWTON, hsmt wntd M/F to shr 1st flr in 2fam hse, EIK, LR, DR, storage spc, pkg $306+ util/mo no fee 965-3615 Stephen or Kyra

WESTON Co-op non-smoking indivs and families welcome. Private, 3+ rm unit with bath and 2 firepics. Shared kitchen, living area and laundry. Peaceful, wooded lot with garden. Pets and kids great! $875/mo incl utils. 894-9646

WESTON farmhs, frpics, gardens, nr conservation land/commuter rail, F fabric artist sks 2 30+ persons who are creative, sensitive, & mainly veg, pets ok, $375+, Pashya 647-9716

WESTON, live in woods close to city, shr 3BR hse w/ frplc, w/d, piano, studio and friendly cat, $375 or $425+ Chris 894-8048

WESTON, sk M F nonsmoker to share 3BR dplex w/2F, semi-coop, yard, garden, w/d, quiet wooded area, nr Comm rail. $400+. 894-9205

WEST ROXBURY
Beaut 2rm suite in lrg vict avl to prof GM, conv to T & comm rail. 4GM will shr 3story home w/pkg, w/d, frplc, full kit, lrg common area, more. $650/mo incldS utils. Call Charlie 323-6651

WESTWOOD 2 room suite in lg private home. Avl now. Weekly cleaning service. $475/mo 329-3042

WINCHESTER 1M, 28+ for friendly semi-co-op house, with 2M, 3F 28-43. Beautiful, huge, house with fireplace, porch, w/d, d/w, near town center and Fells. Rent $310+ Util + food. No smokers or pets. Available 11/1 729-0766.

WINCHESTER, Lrg vict hme, M/F nonsmkr, Nr 93, 12min to Boston, $420incl util, 729-5828 lv msg

WINCHESTER, shrd living situation, grand vict, very comfortably houses 6 semi-indep people (2M & 3F).Eat and live well sharing expenses and moderate chores. Skng 1 consid prof M 28+. Rent & utils $358 + food. Avail now. 729-0766

WINCHESTER, spac indep hse, avl 3/3, neat resp nonsmk prof 25-35, pkg, all mod conven, frplc, wlk to train & town, $370+ utils 729-8139

ROOMMATES

SUPERB
WATERTOWN 2M 34+35, 1 smk, sk M/F 28+. Sm BR in lrg sny 2nd fl apt. Renov, fp, prk, no pets $275+ 923-1492

ALLSTON, 1BR in 3BR furn hse, M/F non smkr pref, cln, curteous & financially resp, $340 incl ht 787-5447

ALLSTON, 1BR in 4BR apt 3M sk sublet. Hrdwd, ht/hw, w/d, basement, quiet strt, nr T. $400 pkng 783-0411 Rachel

ALLSTON, 1F 2M seek 1 M/F for 4br apt 5 mins to T and shops $300+ utils 783-5248

ALLSTON 1M, 2F seek M/F for 4BR apt on B-line. Non-smoker pref, $318.75. 787-9683.

ALLSTON 1M/F 22-28 for 4BR 2M/1F apt, spacious, furnished, $335/mo, nr T, call 254-3354

ALLSTON 2M nonsmkrs sk 3rd for 3BR. W/d, off str prkng, nr T. $450/mo incl utils. 782-0341

ALLSTON 1M sks 3M/F for 4BR apt. Lg, 2firs, DR, d/d, w/d, basement, prkg. Nr T. $400 incl all. 661-1956

ALLSTON, Adj Brookline 2 BR, interconnecting, newly painted and carpeted 3BR condo. Avail 2/1. Together $500, separate $225, $275. 738-1743, 424-9381

ALLSTON Beautiful 2BR apt. Big living rm, yard, dogs & birds OK. Nice kitchen, lots of closets. $450/mo. 787-4087. Leave message

ALLSTON/BROOKLINE line, M/F nonsmkr wanted to shr 2BR 2 bath luxury condo, pool, health club, w/d in unit, frplc, balc. $595. 277-6438

ALLSTON, Comm. Ave 2F seek F to shr 3BR apt, no smk/pets, on Grn Line sunprch, cen ac. $291+util. 254-8233

ALLSTON GWM 30's seeks responsible M/F rmmte to share sunny, clean 2BR apt near T, free parking, $425/mo, 254-2293

ALLSTON, M/F, lrg rm, grt locale w/pkg, nr T, schools, semi-coop, lease, no pets, $250+. 254-6124

ALLSTON, M/F needed for March 1 apt incldS w/d dw on st prkg nr T Neil 783-8037 Ben 242-3331

ALLSTON M/F to shr sunny mod 2BR apt. D/D, W/D, PKG, ex loc. No fee. $425. heated 787-1963

ALLSTON-quiet, no smk F to shr lge, bright 2brm apt, laund, dr, T $438 negoc. incl ht/hw 232-1899

ALLSTON, quiet, mature & responsble M/F to shr 1brm in 3brm apt, $330/mo utils incl, nonskr pref. Avl 3/1. Lisa or Jim 254-1176

ALLSTON, rmt needed for sunny, 2nd flr, 2BR apt, 1 block from B line, very clean, $395/mo incl ht & hw. Call late or early 738-4728

1 MO. FREE RENT
ALLSTON, 2 rms avl in 4BR. $350/rm incl ht/hw. Nr T, no fee. Noel or David, 782-6469

ALLSTON sk M/F to shr 2Br, completely furn 5 min from T. Very low rent. Avl immed. 375-5760

ALLSTON, wntd rmmts to shr lrg 4Br apt in 3Fam, $350+ util, avl NOW, Susan 783-3290, 254-6683.

ARLINGTON
1 prof F for lg 5 bdrm/2 bth, hwflrs, w/d, sun rm, prking, no smking, no pets. $310 pls util. 3/1 641-3663

ARLINGTON 2 prof F sk 3rd, 26-34, to shr beaut 3BR apt. Nice neighborhood, conv loc, nr T. $310+. 641-2450

ARLINGTON/Camb In lg 4rm apt in 2fam, quiet, wk to Mass Ave, bus & Alewife, bckyrd, 2porches, 643-8727.

ARLINGTON, couple sks person or cpl for lg upstrs rm, pvt bath, in beautiful hse, hdwd flrs, qt area, bus line, nr Arl ctr, avl 3/1 or sooner, call 646-0478

ARLINGTON E., 2F seek 1F to shr 3BR apt nr T, pkg avl. $315+utils. Avl immed. 643-1607

ARLINGTON, EAST, M 25+, 1brm in nice 2brm apt, no smkg, no pets, qt str, quick walk to T, possible prkg, $350+, sec deposit, avai March 1, Steve 648-8802

ARLINGTON EAST, F rmt shr apt duplex, yd, storage, laundry, no smok, cat, $375/mo, T and bus, 643-2622.

ARLINGTON, F 23+ nonsmkr to shr 4BR, sunny, spacs, pkg, walk to T. $335+. Avl 3/1. 641-1219

ARLINGTON, M/F rmmt 25+ wntd for 3BR apt, nr T, quiet st, d/w, hrdwd flrs, no smkng/pets, $410/mo, call 646-6201.

ARLINGTON, F sk 2M/F nonsmkrs for 3br apt, hdwd flrs, bsmnt, yrd, prkg, no more pets $380+ 646-0716

ARLINGTON, non-smoking F to share apt w/3 others, right off Mass Ave, close to bus & T, call 937-0060 for appointment.

ARLINGTON, prof F 30+ to shr lovely spacs 2BR, nonsmkr, no pets. $350+utils. 641-3136

ARLINGTON, rm avl in sny spac hse by Camb off Mass Ave, vry clse to T & bus $335+ 643-4415

ASHMONT STATION
2 SWMs seek cool, stable indep for no-nonsense apt. Please no geeks, dolts, dweebs, rowdies, etc. $200-237.50/mo+ 265-6419

ATTENTION!
THE DEADLINE FOR RENEWING ALL GUARANTEED CLASSIFIED ADS IS TUESDAY AT 6:00 P.M.

BACK BAY 1 F to share 3BR on Newbury w/1M & 1F, $440/mo, avail immed, great location, 266-5231 Neal

BACK BAY/Bay State Rd, 1M/F prof non-smoker 25-33 for 5BR, 2story townhouse, 3/1, $346/mo incl utils, 266-7330

BACK BAY, Beacon St, 1 rm in 3BR F apt for prof F 25-40. $265/mo+elect & ph. 267-5210, 432-2040

BACKBAY rmmt M/F needed to shr beautiful, huge 2BR/2bth apt on Comm Ave w/F. 1block from T, close to everything in BackBay, liv rm, din rm, dw, exposed brick, hrdwd flrs. Must see. $650/mo incls ht, call Kim 437-7041

BACK BAY/Bay Village sublet for non-smkg F, furn rm w/frplce & priv bth in 3BR apt on beautiful tree-lined st, w/d, d/w, $480, avl March-May, Call Holly 482-1869

BACK BAY/St. Botolph sk M/F for 3BR lux pnthse, pvt rfdk, w/d, d/d, a great urban space, avail now, $575+utils, 437-9610

BEACON HILL 1BR in a 3BR with 2 graduate students. Close to Red line. $550, last month already paid. Luigi 523-8982

BEACON HILL, prof F, non smkg, sks sm to shr beaut 2 BR, frpl, indry, ac, d/d. $575+utils, avl 2/1 or neg. 723-7689.

BEACON HILL, prof M/F for renovtd 3brm nr Charles T, w/d; dswshr, $485 incl ht/hw, avail Feb 25, 248-0283

BEACON HILL Rmmt needed to share 2 BR near T and Mass Gen. $485 incl ht/hw. Call 367-8983

BEACON HILL, sk matr, resp prsn to shr snny, nice 2BDR nosmkr $420 inc ht 742-2260 Paul lv msg

BELMONT 1M sks 2M/F to shr 1/2 hse, T bus to Harv Sq, 3BR, mod kit, w/d, frplc, $425+, 484-0972 after 6: 566-6800 ext2472 dys Greg

BELMONT F28+ sought by 2other W to shr 3BR hse on quiet st nr T. Frplc & pkg, no smk or pets 380/mo 484-4152 or 484-8684

BELMONT, prof F sks similar to shr lrg 2 bdrm, 6miles from Bost, on T & comm rail, off-st pkg, back yrd, storage, w/d, avl 1/1, $395+, sec, 617-489-4799

BELMONT/WATERTOWN, 2 F seek 1 prof F for attractive, sunny 3BR, frndly independt hsehld, hdwd flrs, w/d, storage, pkg, nr T. No smoke/pets. $350+. 926-6044, lv msg

BILLERICA, M/F prof, non smk to sh lg hse, nr train, with pool, $450+ util 508-667-3562

BOSTON, 1BR, $325 ht incl. 75 St. Alphonsus needed for 1 March or before. Mel, 738-5674 or 956-9466

BOSTON, 2 nice bdrms avail in lrg renov, 5brm apt nr NU, hosptls; lg eat-kt, mod bth; cigs ok, $250-$315 incl ht, 661-0136

BOSTON, Admiral's Hill M/F to shr w/ 1F 2br 2bath w/d dishwasher high ceilings pool tennis prkg conv to Logan $595 call 884-4977

BOSTON ashmont red line 1M/F needed for 3br apt in lrg Vict hse. trees, prkg $325 + sec 282-5263

BOSTON/Brig Cir-lg sunny rm in indep hsehld, 2M 1F 2cats, $350/mo+util+ht, 731-9057 Mark or Linda.

BOSTON BRIGHAM CIR. GWM sks GM/F to share 2BR apt. $300+ util nr Green line. Joe 232-8842 lv msg

BOSTON, leather district huge 2BR luxury loft to share w/couple, 3 min walk to downtown, $600 mo + utils. 423-3195 eves

BOSTON Lg brght furn. LR, DR, kit/ptry 2BR, ldry, gdn. Red T. Avl immed. $450 Grad/prof no smk. 282-8605

BOSTON M/F nonsmk to shr 4BR condo nr B,C&D lines. $405/mo ht & hw incl. Avl 3/1 no pets 367-7280 lv msg

BOSTON, nice sunny newly renovated 3BR 2 bath apt nr T, $375/mo. 566-5125

BOSTON, North End, nonsmkg rmmt wanted for nice, sunny 2brm apt, with a/c, $415/mo with util, avai imm, 723-6728

BOSTON nr NE Univ & T, GM 23+ easy-going, educated for twnhse, great space, own huge furn rm w/ pvt bth $350+util 232-5396

BOSTON, Park Drive, we live in 5BR / 2 Bath condo. New Kitchen, lg livingroom. Rm w/ priv bath avail. $400+ deposit. 424-9381

BOSTON, prof F, nonsmkg, 30+, furn lux 2BR apt. $550/mo inc ht/hw, sec dep, a.c., d/d, w/w, ind, 3/1, lease. 367-6242

BOSTON, shr lrg apt, young adults, nr schools, T. $340/mo incl utils. 566-4090, 527-0397

BOSTON SOUTH END seek roomate M or F to share 3 bdrm 1.5 bath apt. $375 includes heat. Call 262-1881 Andy or Steve anytime

BOSTON/South End, M 26 sks M/F to share lrg 2brm apt, 1min to Pru T, $350/mo, incl ht/hw aval now, call 262-2144 lve msg

BOSTON/Waterfront 2prof F seek M or F to share luxury condo, spac BR, own bath, $515 incl, 523-1987

THE GOOD LIFE
BRIGHTON, nr Sldrs Fld, yng prof GM sks sim M/F to shr supr condo nr Chris rvr, pkg indry yrd, maid, nosmkg $550 787-9680

BRIGHTON, 1F nonsmk for 2br apt, hdwd flr, frpl, $350/mo + util, nr T, Lisa 267-5959(d), av now

BRIGHTON 1M/F non-smkr to shr 3BR apt, gorg apt & area, near BC, hw floors, frplc, $433+. 787-1719 eves, 497-2449 days

BRIGHTON, 1M/F prof/grad, clean and responbible non-smoker needed for a room on B line avl now 731-2006 lv mssg.

BRIGHTON 1M & F skng M/F for 3BR, on-st prkng, near T, avail now, $307+util, 787-7814

BRIGHTON, 1 rm in 2BR apt. $340+. Prof F nonsmkr, veget pref. 782-2713 Late eves except 2/15-3/4

BRIGHTON, 2F sk 1 F for apt in hse on tree lined str. Hrdwd flrs, spacious. No smkr, indep, considerate. $300+ 787-0651

BRIGHTON, 2M sk M/F rmte, 23-27, prof, nonsmkr, to shr 3brm hse, 2firs, priv bth, driveway prkg, $400/mo + utils, 783-3210

BRIGHTON, 3 prof M seek prof M 25+ for large 4BR apt. $335+. No pets. Avail 3/1. 782-3267 Andy or Tom

BRIGHTON Avl imm sk prof M/F 25+ to shr 2 BR. Hdwd flrs, dw, yd. $450+ util. 1/2mo sec 254-1738 lv msg

BRIGHTON CENTER, rm avl in 5BR apt. $300+utils. Nonsmkr. 254-1535

BRIGHTON, clean, quiet, mature, ind. stable & honest F wanted for nice, safe apt. $375-1st, last, sec, ref. Please call 789-4612

BRIGHTON, clean resp M/F 2 shr 3 bdrm + livrm + EIK B-line; no pets/smokers Feb 1, $340 heated 254-8033

BRIGHTON, Clev Circ, 2brm condo, qt, indry, prkg avai $445 incl ht, 277-3269eves & wkends, 565-6740days

BRIGHTON, Comm Ave f 30 skg resp, persnable rmmt for lge 2BR apt, must like cats, indry in bsmnt, $435 incl ht, call 277-8242

BRIGHTON, Comm Ave, nr BC, 2 men & 1 woman looking for F to shr apt. Lrg BR w/big windows, T stop in frnt. $290/mo. 782-1001

BRIGHTON, lkg for 1 or 2 to shr 2nd brm of 2brm apt on 2000 Comm Ave, jaccuzzi, health club, sauna, ht/hw all incl, prkg aval, $300 aval ASAP, 783-2126

BRIGHTON, M/F 25+ for large semi-coop hse. Must be respble & employed pking, reas rent 254-6989.

BRIGHTON M/F needed for spac, sunny, house huge room w/lg closets prk nr T, $337+, avai now 629-2559

BRIGHTON Near T. M/F wntd for Beautiful, spacious, 3BR apt. $318+util. 787-0792

BRIGHTON, Oak Sq. Prof M/F, 24-34 for 3BR apt. Nonsmkr, no pets, $250+util. 783-9470

BRIGHTON, Oak Sq, 2F sk 3F, e-z going, resp, to shr beaut spacious, 5bdrm, 2 bicns, 1.5 bths, ample pkg, $240+ util, 787-2256

BRIGHTON, prof M & cat seek nonsmkg M/F for lrg 2br on bus line 64. Prkg aval $350+ utils 783-9258

BRIGHTON rmmte needed M 25+, non-smoker, near T, off-st prkng, $250+utils, sec dep req, 787-3057

BRIGHTON, room aval in our mansion, mod K&B, 7 skylights, woodstove, huge loft style space only $350 plus avail Feb 15 call Doug at 254-6092

MANSION!
BRIGHTON When you were a child, you dreamed of a huge house with gardens and grand rooms, a grand piano, natural woodwork and great roommates. Now a room has opened there. You are responsible, clean and friendly. Call Doug at 254-6092

BRIGHTON, seeking frndly & considerate M/F prof nonsmkr 25+, to shr lrg Vict. hse. Many amenities inc nat. wd, frpics. Nr T & Pike. $435 inc util. 965-6712/783-1228

BRIGHTON skng 1F non-smk to share 4bdr hse w/1F 26, 2M 27, 30 & cat. Yard, w/d, 2baths, prkng, nr bus & T, $375+, 783-9867

BRIGHTON str F 24+ for lrg 3BR in hse nr trans. No drugs/smkng, $325+utils. 783-9542 aft 6:30pm

BROCKTON/STOUGTON GWM 32 prof nonsmkr sks same to shr house $400 plus 1/2 utils 508-584-3808

BROOKLINE, lg sunny 2BR 2 fam. Nr T, grand piano fireplace, 2 cats M 37. No smoke $480 incl 277-6847

BROOKLINE, 2F sk F 25+ to shr 3 BR. $290 inc ht. Non drinker/smoker pref. Avail immed. 738-9269

BROOKLINE 2M seek 1M/F 25+ for 3BR 2 floor sunny spacious apt. Near T lines and stores. Pkng Aval. $400/mo heated. 617-739-8398

BROOKLINE, 2M sk 1M/F, non somker for beautiful sunny 3BR apt. 2 Fam duplex, living rm, dining rm, eik, fp, nr C/D line. Avail immed, $430 277-5032

BROOKLINE-30+ creative & pos. attitude sks same shr lrg apt in 3fam hse, $450 incl all util 522-7199

BROOKLINE/Brighton, F 30+ nonsmkr to shr sunny 2BR condo, great location, $400. ASAP. 734-7598

BROOKLINE, classic old Boston 2BR w/3 frpics, mahog walls, & ornate detail. Quiet nonsmkr, no parties. Avl 2/15. $600 htd. 247-2700

BROOKLINE/Cidge Cmr, sks F 27-35 to shr 2 bdrm apt w/1F. Quiet, clean, non-smkr, no pets. 2 min to T. $464/mo incl ht. Avl 3/1, Sheryl 731-2277.

BROOKLINE/Cidg Cnr F, dog, cat sk F non-smkr to shr charming, spcs 3BR, dr, lr, porch, yrd, $440 incldS ht, 782-9335 lv mssg

BROOKLINE/Cidg Cnr F 28+ spac 2BR apt Hdwd flrs DR prch T pkg $550 inc ht 232-1619 732-8937

BROOKLINE Cidg Cnr, spac RM in sny 3BR hse, close to T and Med Area, avail 3/1. $430+ pkg 232-2605

BROOKLINE, Cidge Cmr, non smkr for beautl sny rm in vict hs w/ kit privig, nr T, $450-550+ util, avl now, pkg 734-3610.

BROOKLINE, F to shr lrg 2br 2bath lux apt on Beacon st nr Coolidge Corner prkg avail prof or grad studnt perfered $575/mo avail immed call 731-6691

BROOKLINE, lkg for 1M/F for 3BR spac apt frplc DW prchs $410 incl ht/hw, walk in clst. 232-8976

BROOKLINE, M for large 3 bedroom near Beacon T. 2 baths, disposal, d/w. Absolutely must be very quiet, clean, non-smoker prefer prof M over 30. $400 Call Steve 739-0720

BROOKLINE near T, 1F 24+ to share spacious 3BR apt, dining room, porch, e-i-kit, $350, 566-6824

BROOKLINE-
RENT NEG
M/F for 1 bdrm in 5 bdrm hse, nr T, hdwd flrs, new kitch, prking, smk ok, no pets, 254-4735-jeff

BROOKLINE VILLAGE, 2M 1 F seek 4th (pref F) for apt in scenic area, min from T, park. Walk to Med area, Coolidge Cnr. Safe, quiet area. Own BR, shr kitch, lvg rm & ba. Must be nonsmkr, open-minded & clean. $285/mo+utils, 1st, last, +$100 dep. 232-1101 or 277-2824

BROOKLINE VIL- F sks 27+ ezgoing F fr lg 2nd flr 2BR on priv st & T. Frpl W/D Porch Prkg. $383+ No smk/pets 2/12 232-3842

BROOKLINE Village-grad student/prof, F pref, resp, no smkng for spcs, furn 3BR apt, semi-veg kit, pay pkg, $300/mo ht/hw incld, avail 4/1 or earlier 277-9359

BROOKLINE/WRoxbury 2F sk 3rd non-smkr to shr large 4br $274+/mo 3/1 street prkg, 323-2223

CAMBRIDGE 1F 1M sks 1F (22-35) to shr BEAUTIFUL, HUGE 2flr,3br apt. 10min wlk to Harv Sq/ T, on bus lns, LR DR prchs frplc DW guestrm, wd brning stove, storage, easy pkg, $450, call Peter or Diane 876-7824

CAMBRIDGE, 1 person to shr frnshd 2BR Harvard St apt. $400/mo inc ht, Indry. No smkg/pets. 354-5871

CAMBRIDGE 2F 35+ sk prof nonsmk M/F to share huge 9rm apt. Safe quiet nr T porch yd $425+ 492-7109

CAMBRIDGE 2F & cat skng indept 26yr+ F to shr cozy apt, small rm, no drugs/smkng, $266+, avail 3/1, 876-5306

CAMBRIDGE $350, bdrm in 3 bdrm, no lst mths/sec dep. Off-st prkg. Strg in bsmt, 10 min to Cent/Ken T. Smkg ok, M/F, w-w crpt. Greg 574-2266 (days); Greg or Sam 491-9037 (eves)

CAMBRIDGE- 3 M, 25 pls, seeks (M/F) large new twnhse 10 min wk to Hrvd sq, off Camb st. Lrg bdrm, yrd, deck. $450 pls util. 864-2941 or wkdays-Fred (330-8555)

CAMBRIDGE-Between Harv&Cent Sq. 1 bdrm in 4 bdrm hse. W/D. Nice place, nice people. Avail immed. $300 pls. 661-7484 or 661-7484

CAMBRIDGE, btwn Hrvd Sq & Prtr Sq. Hrdwd flrs, bay windows, w/d. 2rms avl in 3br apt $334/mo+ utils per rm, Or $600/mo+ utils for 2rms 876-9130

CAMBRIDGE elegnt lg twnhse furn, 1 bi to Charles River wlk to Harv Sq. Mature 25+ M/F nonsmkr sought. $425+. 491-2315

CAMBRIDGE 1BR in 2BR apt, 22+. Yard, nr T, MIT, Indry. No smok/pets $350+ avl 2/1 354-5427

CAMBRIDGE, F classical musician seeks F 25+ in 2BR apt, 6 mo sublet. No smk/pets. $350+util, avl 2/22. 864-2271

CAMBRIDGE, F prof/grd std to share lg 2BR w/porch on quiet st nr Porter Sq $415+ 547-8852 eves

CAMBRIDGE, F seeking F 25+, clean, resp, consid, nice lrg apt, w/ yard & cat. $500+ 876-7983

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New England's Largest Referral Network

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Coolidge Corner
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Brookline

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Cambridge

24 Hour Information
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Real Estate

CAMBRIDGE F sks F 25+ to shr sunny 2BR apt in 2-fam hse Nr Central sq. $432 incl ht+hw 354-8668 (lv msg)

CAMBRIDGE F sks non-smkng M/F 25+ to shr chrming condo nr Hrvd Sq. Pvt bth, prches, W/D, ex-clent loc. $550+ 576-6810

CAMBRIDGE, F to shr sunny 3BR apt, 5min from Harv Sq $442/mo incl ht & hw, 661-3805

CAMBRIDGE Hrvrd Sq. 1F 25+ wmtd to share large 4BR apt. Quiet hshld. $400. No smk. Jean, Ruth 661-0861

CAMBRIDGE, Inman Sq; 1brm avai in 2brm apt; hdwd firs; w/d in apt; dshwshr; wd brng stove; sunny. Lkg for nonsmkr, M/F, 26+, avai now, $475, 661-9317

CAMBRIDGE, Inm Sq, 2 M 1 F sk F 25+ to shr 2nd flr apt, 8 min to T. $200+. Lrg, sunny kit & patio. 868-0945

CAMBRIDGE/Inman Sq/ Harv-1BR in 3BR apt, quiet, good loc, easy walk to Harv, $250. 629-2651/482-3793

CAMBRIDGE, large 2br near Ale T, st prkg, porches, in trpl decker, skg, M/F prof 20's, $400, Steve 547-6891

CAMBRIDGE, live part time or short term nr Harv w/ pianist. $35 daily, $150 wkly, neg. 492-4529

CAMBRIDGE M/F sk 1or 2 M/F to shr 4BR snny apt be-tween Harv & Cent Sq. No smk/drugs. 1 persn $515+/ 2 people less. 576-2506

CAMBRIDGE non-smoking M w/ sense of humor to share w/ M classical mu-sician. Please leave self-de-scriptive message. 661-6571

CAMBRIDGE NORTH, sunny 7 rm apt to shr, d.w., off-st pkg, w/w carpet, fully applcd eat-in-kitch. $400/mo incl utils, own lvg rm. I am a generally considerate, in-telligent, liberal professional M 40's, seek very similar quiet working professional, financially secure. Avl now. Please call 497-5172

CAMBRIDGE nr Hrvrd Sq, 1GM/1F sk M/F prof to shr lrg spcs 3BR furn apt w/hrdwd flrs & storage. On-st pkg, bckyrd, quiet st, smkrs, no pets, $375, avail ASAP, 868-1915 lv msg

CAMBRIDGE, Porter Sq, seeking 1 M/F 25+ to shr lovely lrg sunny 5½+porch. 1 block from Porter Sq T & mall. $465/mo. 629-2279

CAMBRIDGE, Porter Sq, gay or bi M to shr lrg apt, 5 min to Porter Sq Red line, $400. Dave, 876-0182

CAMBRIDGE/Porter Sq, 3F 28-34 sk hsemate 25+ for friendly semi-coop apt nr T. No pets/smkrs, $240 ht incl, call 491-5812 bet 6-10pm

CAMBRIDGE porter Sq. M/39 sk rmmt for lg 2BR nr T, shpping, ldry $425/mo incl utils, prking. Avl 4/1 Call Tom 491-0655

CAMBRIDGE/Porter Sq - F seeking F 25+ to share 2BR apt, no smokers, $338/mo, 497-5336 leave message

CAMBRIDGE, prof F sks 2M/F for spacious newly re-nov 3BR, wood stove, sky-lites, w/d, walk to Harvrd, 876-6458 lv msg, $500+

Matching Roommates

MATCHING ROOM-MATES, INC.

$7 OFF

OUR REGULAR FEE OF $40 when you mention this ad

- Twenty-four years serving the public.
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Open: Mon - Fri 10 am - 8 pm Sat 10 am - 5 pm Sun 12 pm - 5 pm

PART-TIME

CAMBRIDGE, prof F sks pt rmmte (2-4 nts/wk). Beaut, furn, 2BR apt in hse w/porches, w/d. Nr Hvd Sq, Pond, T. Joyce, 661-0916

CAMBRIDGE/Prtr Sq. 1M & 1F sk 1M/F 25+, qt w/ sense of humor, to shr 3BR apt. No smk/pets. $350+ util. Call Chris or Martha 864-5439

CAMBRIDGE sk F non-smkr 25+ to shr 3BR nr T. Shpping, ldry. $315+ util. Avl 3/1. Call 354-3077

CAMBRIDGE/Som line-1BR in 4BR apt, quiet ind house avail from 2/1. Rent $275+, utils, 354-2867

CAMBRIDGE/SOM 3br nr Harvard $315+ util 2F sk 1F no smoking 25+ 547-0455 495-8851/3618

CAMBRIDGE/Somv.line. F, 31 sks F 26+ grad/prof for lrg Inman Sq apt. Avl 2/1 or 3/1. No smkrs/pets $245+util. Call Liz 776-8081

CAMBRIDGE, sunny rm avl in 4BR apt, new prch, nr BU bridge & Central Sq, $356/mo 868-7745

CAMB/SOM

nr Harvard Sq sks M/F 22+ non smkr for 4BR WD pkg $325+ Feb/Sept 776-8623

CHARLESTOWN F rmmte wnted to shr 3brm, snny, monument ave condo, rfdck, d/d, free landry, hdwd flrs, wlk to bus, T & dwntn, no smok/pets, $525+ util, no fee, call anytime 242-0316.

CHARLESTOWN, F to shr 3br mdrn tnhse.Inclds prkg fp w/d ac pool on bus/Orange line $400+ utils avail immed 889-1001

CHARLESTOWN-liking for 1 F fr 2 bdrm, hdwd flr bay win nr T 2nd flr no-smk, $462 mn pls. 242-9271.

CHARLESTOWN M sks M/F nonsmk 25+ to shr 2br apt on 2nd fl of 3family brownstone on Orange bus lns. $335+util, Jim 242-4442

CHARLESTOWN Rmmt wmtd to shr 3BR hse. Free lndry, dw, micro, etc. $450/mo incl utils. Jason 241-0282 lv msage

CHECK THE LIFESTYLE SECTION FOR MORE REAL ESTATE LISTINGS

CHELSEA — 2BR, 6 lrg. rms., 9 min. from Boston. Prkng; music biz OK. $375. 884-6240.

CHELSEA, shr huge 9 rm apt w/2 humans, 2 cats, quiet bl collar nbrhd, d/d, micro, w/d, hdwd fl, prch, nr T, nonsmkr, $350 inc ht/hw. 889-6501 or lv msg 864-2410

COPLEY, M/F for lg rm in 3BR apt, nofee or sec dep! $555 pool, ac, dw, pkg avail/Kerry 859-0839

DORCHESTER 1 rm in 3BR apt. Qt area, 6 min to Red Ln, UMass Stat. $250+ util. Call Mike at 825-2631

DORCHESTER 2 prof F sk 3rd, non-smkr, mature, for 9rm hme with yrd. Very quiet st, Nr Ashmont, on red T, SE x-way, $360 incl utils. Pat 282-9322(W) 282-0431(H)

DORCHESTER, GM prof sks nt rspnsbl M nonsmk to shr 2brm apt. Hrdwd flr, wshr/dryer. Nr T Avl 2/1 $300/mo+ util. ph 825-0306

DORCHESTER, Jones Hill, 2rms avl in 4br apt in vict hse, optional garage, $220/mo. John Ross h 436-4523 aft 9pm

DORCHESTER, M/F to shr sunny 4bdrm apt, nr T & shops, w/d, avl 1/1, $250+ 1/4 utils. Call 288-6142.

DORCHESTER M/F to shr 2BR apt furnished, heated, 5 mins to red line, pkng. No smoking or drinking, must be clean. $300/mo 825-0884

DORCHESTER, M sks M/F 25+ for 2BR nr T. Am non-smkr, semi-veg & co-coun-selor. $250+ 282-6289

DORCHESTER, prof M sks M/F to shr beaut condo, brick, hdwd flrs, skight, nr T, $400/mo aval imm, thru July, 288-3281

DORCHESTER, Savin Hill UMASS area GWM seeks 3rd for 3BR apt non smoker $325.00/mo Tel 288-4138

Dorchester, shr lrg Ren Vic home, w/owner, 1 blk to T, 3 fireplaces, yrd, w/d, hardwd flr, Melville prk, $550 mo pls Util. 282-1113 or 776-5555 asks for Berry.

GREAT APT

DORCHESTER, next to Shawmut T rmate for lrg apt gd nghbrhd w/d prkg yrd fp hseciner many extras must see $350/mo incids utils 436—7405

EAST CAMBRIDGE

M/F 25-35 roommate needed for large 2 bedroom rent-control apartment. $300 includes ht/hw. Call 876-3121, leave message.

EVERETT GM sks rmte to shr 2BR apt porch view hdwd flrs No drugs Nr Bus line $375 incl util.Joe 387-4721

FENWAY, sk 1F for 2BR, non smkg, nr Colligs & Hosps, $415+ dep, incl ht/hw, avl now 236-4716

FLIGHT ATTENDANT

Wanted to share 1BR apt back bay, ht hw incl, fp, lndry $400mo. 266-8958 Ellen

GORGEOUS CONDO

JAMAICA PLAIN 1rmmt needed. Grt loc w/2F, furn 3BR, piano, bckyrd, hrdwd flrs, pkg, d/w, e-i-k, $500 utils incld, 983-0171

HYDE PARK sk M/F for sunny, 3BR apt. New kitch, hdwd flrs, frnt/back porch, yd. 3 min from comm rail, 5 from bus $284+ Bethany 364-4278 lv msg

JAMAICA PLAIN, GM seeks 2 mature prof GM to shr newly renvtd spacious 9 rm duplex, formal lvg, dining rms, deck, skylites, 1 blk to T. $400+. 983-0742.

JAMAICA PLAIN, gay male wmtd to shr beautiful 9 rm Vict w/2 other prof GMs. Hdwd flrs, skylites, deck, 1 block to T. $400+. 983-0742

JAMAICA PLAIN M/F for lux 3BR, 2story condo. Great area, nr T & pond, jacuzzi tub, w/d, gourmet kit, prchs, easy-going, drug free. $375+, 522-7626

JAMAICA PLAIN, 1 F looking for F rmmmt, nonsmkg, sober. Lrg apt, hdwd flrs. $425+utils. Nr T. 983-5120

JAMAICA PLAIN, large room 25+ vegetarian independ household near T, laundry $275 heated 522-2255

JAMAICA PLAIN, 1hsmt for big, sunny house, hrdwd flrs, nr T, $387+ utils, aval 3/1, 497-7142, 522-9547

JAMAICA PLAIN, 1hsmt for big, sunny house, hrdwd flrs, nr T, $387+ utils, aval 3/1, 497-7142, 522-9457

JAMAICA PLAIN/ Roslin-dale, 2F sk F nonsmkr 24+ to shr unique hse, hdwd flrs, spacious, quiet, great yrd, garden nr T/Arb, $350+ 327-5269 Must see!

FANTASTIC

JAMAICA PLAIN, pond side, curtious/clean M, M/F beauti-iful 2br, dw, w/d, 2bth, ht/hw, No smk, grt light, $450/mo, now or 2/1, 522-7591 lv msg

JAMAICA PLAIN, 3M sk 4th roommate for gorgeous Vic-torian w/ roofdck & cityvw, $350, ht incl. 1/1 524-3332

JAMAICA PLAIN F sks F 30+ prof, nosmkg or pets, nr Forest Hills, w/d, lrg rm in vict flat. $365+utils & dep, 522-6703

JAMAICA PLAIN, 1F for charming 3brm hrdwd flrs, deck, eat-in kt, nonsmkr, $340+, 524-8093

JAMAICA PLAIN, 3BR apt 1rm avl. Kitch, LR, DR, prch. Nr Bus & T. $335/mo 522-7813 Susie Morns/eves

JAMAICA PLAIN 2M sk neat, quiet, nonsmk M, 25+ to shr sunny 3BR apt $350+, nr pond & T, avl immed. 522-8683 lv mssg

JAMAICA PLAIN

Jamaica Plain, MF to shre peaceful 3BR hse nr Pond avail now $320+ util call Rick 522-1135

JAMAICA PLAIN, room in 2bdrm apt, 1st flr of 3family house. $310+ utils. Call for info & appointment 522-5879

JAMAICA PLAIN, frndly resp rmmt for rm in lrg brownstone w/ 1M & 1F, hw flrs, fp, w/d, nr T & bus. $415 ht incl. F 23+ pref. 524-1875

JAMAICA PLAIN skng non-smkr to shr spcs newly re-nov 2BR apt, exposed wood, privacy, sun porch, study, storage, lndry, pkg, 3-6mins to Orange & Green line, $550 incls ht, Sarah 522-4662.

JAMAICA PLAIN, share 2BR in Vict. mansion, hdwd flrs, yard, porch, nr T. $375/mo incl ht. Must see 524-9258

JAMAICA PLAIN, rm for rent in 4BR newly renovtd apt. w/d. $350/mo incl utils. 522-7053

JAMAICA PLAIN 3 friendly, creative F & 1 cat looking for 4th F to share large 4BR, $300+utils, avail immed 524-8137

JAMAICA PLAIN, F sks nt qt nonsmkr 28+ to shr lrg apt w/ cat, 2rms aval, $350+, March 1, 522-1699

JAMAICA PLAIN, 1M/F for big 3brm w/ 2M. Nr T & Centre ST, vry qt, hdwd flrs, $333+ nosmkg, 524-3259

JAMAICA PLAIN, F sks F 28+ to shr sunny 2BR nr T. Hdwd flrs, w/d, $325 incl ht, no smoke. 524-9507

JAMAICA PLAIN 2fl apt with 1M, 1F & 3yo. Good folks, lg kit & lvrm. Porch, wdstv. Nr pond, T/bus. For 3/1. $400. 983-0447 msg

JAMAICA PLAIN 4rm apt nr T. Semiveg nonsmoker likes kids, cats. $250/mo incl util. 522-2837

JAMAICA PLAIN M/F rmmt own BR/LRDR lots of spc. No drgs/smk/pets. Young Prof or grad Sue or Sara 522-3145

JAMAICA PLAIN, 2M/F for 3br apt $300/mo, utils incl, nr T, Arboretum. No pets or smk. Chris eves. 522-8467

JAMAICA PLAIN, 2M seek 1 M/F for big Rm in big apt nr T $275+ util 524-5960

JAMAICA PLAIN-Woman to join 3M 2W in spacious, quiet, well-run group house. Share chores, cooking, din-ner conversation. Meat-eating, non-smoking, no more pets. Parking, laundry. 522-8227

JAMAICA PLAIN, rmmt wtd for duplex apt on quiet st, nonsmoker pref. David or Elio, 522-2649

JAMAICA PLAIN, nr pond & T. Beautiful, lg 4BR apt. $325+ht. 1BR avail immed. 524-6581 or 522-7694

JAMAICA PLAIN, 2nd & 3rd person to shr 3BR apt, new K & B, hdwd flrs, lndry hkup, pkg. $300+. 522-6054

JAMAICA PLAIN ACOA F to share 2bdrm apt. Should like cats. Non-smoker, please. 522-6262 Alison

KENMORE SQ 1M/F in 2br nr BU, 1/2blk to T, big lvrm, hdwd flr grt view lndry ht/hw, $550 avl 3/1 262-7432

LEXINGTON, prof M/F 25-35 nonsmoker, no pets, to shr 3BR apt. Sunny, quiet, hdwd flrs, w/d hkup, off-st pkg. Nr Rt 2 & 128, Boston & Cam-bridge. $350/mo+utils. 861-7842

LINCOLN SM seeks same to shr ideal 2BR. Priv scenic loc. Mins frm Rts 2 & 128. Use of garage for car & strg. W/d, ht incl. $400/mo. Call nghts or wknds 259-8408

MALDEN, 3bdrm apt $398/mo+ 1/3util healthclub all mod conv, prkg, smokers 617-397-9543 aft 6pm

MALDEN, coop sks 1M, 1F. Lrge hse, qt str nr Orng ln, w/d, grt view, $225+ 322-8040 no smk.

MALDEN, M/F to shr 2 & 3flr apt w/3M, quiet, non-smkr, nr T, $300/mo+, lease til Aug 31, call now 397-8190

MALDEN, seeking friendly, respnsbl M/F, prof/grad 26+ for indep living in lrg 3brm apt, wlk to T, stores, no smkrs/pets $225+ 397-6833

MANCHESTER N.H.-Gay roommate wtd to shr 2bdrm condo w/GWM, heat incld, $295, Call D.J. 744-9077

MEDFORD, 2F sk F. Hrdwd flrs, dw/wd, pkg, nr T, $400+ Avail now or 3/1. 483-3810 488-3973 eves/wkends

MEDFORD, 2 prof F seek F to shr mod beaut 3BR. Nr Tufts, T, & 93. Avl now. $259+utils. 391-6783

MEDFORD M37 sks M/F 30's. Spac 2BR apt. Reliable Non-smok/drinker/user. Comf lg rm/adeq clos space. Safe/quiet/res area. Nr ma-jor Rtes $ MBTA, shops/serv. Av Mar 1. Rent $300+. ARNE 391-8712.

MEDFORD M/F for large newly renovated 3BR, no smoking/pets, $300+utils. 395-0819

MEDFORD need 1F non-smoker for lrg 2BR $350+ Nr T. 193, laundry. No pets. Must see! 396-7250 lv msg

MEDFORD, prof F 25+ wmtd, 20min from Bos, nr 3 T lines. $400 incl util call Gretchen 483-3315

MEDFORD, prof GM sks nosmkg rmmt to shr 2BR 5rm apt quiet resid nghbrhd nr T Rt 93 and shping W/D, rent $335 plus util call 395-3605 pls, lv message

MEDFORD single prof F to share lg 4BR in qt nghbrhd. Prkng, bckyrd. $300/mo incl ht/hw. 396-3392

MEDFORD skng open-minded rmmte (mid-20's) for 2BR apt. Free prkng, pool, sauna, nr T. $325+, 3/1. 495-1325 ask for Pattee

MELROSE Rmmte to shr apt w/1M. Vry small room. Close to tranp and Rte 93. Prefer w/small car. No smoke, pets. Ed 665-2484

MILTON-Dorch Line, 2BR in 4BR apt grad stud/prof nonsmk $250/375 newly re-nov wsh/dry avail immed call 9-5 287-8978

MISSION HILL, F 23+, safe quiet block, LR, e-i-k, DR, hrd wd flrs, deck, nr T, no smkrs/pets $300+ 445-8465

NASHUA NH GM 2 BR apt shr w resp clean person Non-smokr many xtras $350 + util. 603-891-2170 xloc.

NATICK Roommate to share 3BR apt. Prkg, w/d, nr T. Prof non smkr. $300/mo incl. utils. (508) 653-2431

NEWTON 2 F 25+ to shr 4BR apt in qt nghbrhd. Spcs rms, hdwd flrs, off-st prkng, lg yrd w/grdn, w/d. No smk/pts. $275-285+ utils. Avl 3/1, call 965-4642

NEWTON 2M looking for M/F, large apt, fireplace, walk to train, off-st prkng. $363+util, 965-7545

NEWTON 2M sk M/F 25+, non-smkr for large 3BR hse. Prkg, w/d, Nr Pike & 128, Avl 2/1. $250+ 332-4257

NEWTON, 2 professional M & 1F seek M or F for sunny 4BR house, no pets. $250+ 527-3716

NEWTON/Brighton 2F & 1M seek 4th person (gay ok), no smoking/pets, conv to Ken-more & downtown by both car & T, hrdwd flrs, large lr/dr, $330/mo+utils, avail immed, 965-4875

NEWTON CNTR 2 prof sk 3rd for ivly spac 3BR. Shops, T, hghwys. Rspnsbl con-sderate nonsmkr 527-4727

NEWTON, M/F 25+ to shr 3BR, beautiful yard, nice nbrhd, close to 128 & Pike. No smoke or pets. Avl 3/1. $299+. Lv msg. 965-0338

NEWTON CORNER sk M/F for 1st floor big BR, prkng, heat inc, nr T. $475 price negoc 964-3471

NEWTON, cmnr, Wat sq, lrg 2br. new k b w/d strg, pkg nr bus, pike. n-smk M/F prof $515+ 466-2106

NEWTON, M/F prof 22-30 to shr 2BR dplx w/ creativ cooking partnr $400 incl ht/hw, call 969-7651 5-8pm

NEWTON/Need line, M sks M/F 20+ for 2BR hse, hwd flrs, mod bth, pkg; $390/mo incl utils 444-8816

NEWTON Prof M, 26+, wntd to share coop living ar-rangemnt w/ 2F & 1M. Must be neat/non-smkr 964-8268

NEWTON, seeking F student or prof to shr 3 bdrm close to BC, modern kitchen, bath $400/mo incl utilis, call Atsuko 965-3590 or Alida 964-4113 Please lv msg

NEWTON, seeking prof M, 25+, for lrg new 4brm apt w/ prkg. Indep living, close to 128, Pike, T, no pets, $425+, Feb 1, 1990. Call Mark or Beth, 969-0136.

NEWTONVILLE prof F 25-35 for 2BR apt, near Mass Pike & bus, $450/mo heat/hw & prkng incld, avail 3/1, 244-3872

NORTH CAMBRIDGE-M/F needed immed share w/F 34 photographer. Lg rms, mod k/b, tree-lined, quiet, safe st nr 77 bus/Davis T. No pets/smkrs $425 all uts inc 864-2878

NORTH CAMBRIDGE 2F 25+ w/cat non-smkrs sk F rmmte 25+ non-smkr no pets to shr 3bdrm apt. Hrdwd flrs, sunny, close to T & bus, quiet nghbrhd. $315+utils, avl 2/1, call 617-354-3077 until 10:30pm

NORTH END, F rmmt to shr 3BR lux condo. $600/mo. 723-7451

NORTH END, M/F, own rm in 3BR, 2 ba, w/d, d.w. $400+. Good views. 742-0439

NORTH READING, Reason-able rent for GWM rmmate undr 30 wtd for lux. cntry lvg. Shr util. Steven 508-664-4443.

PORCH & FRPLC

BRIGHTON, 2F seek M/F 26+ to shr spacious, sunny 3brm 1/2 hse on quiet, tree-lined street. Porch, fireplace, lawn, guest room, sunroom, parking, on T. No heavy smokers and no more pets. $383.33+. Call 782-7066 7-9pm weeknights or after 11am wkends

QUINCY, GWM 25yrs seeks same to share 2bdrm, $450/mo inclds utils, avail 2/1, 770-1036

QUINCY, GWM 33, sks same to shr apt on busline. Smoke ok/No drugs. Secur-ity req. 472-9387

REVERE 2M sk 3rd for lg & mod apt, hdwd flrs, 4 min slow walk to T, prkng, nr beach. $280/mo. 581-0750

ROSLINDALE, 1F to shr 3BR apt, prkng, nr T, nice safe neighborhood, w/d, $275, 522-8413

ROSLINDALE, 2F skg F lrg apt, nr Arboretum, quiet str, no smkr, no pets, $235/mo, 469-9512

ROSLINDALE 2prof GMs sk 3rd for 3BR twnhse nr T/bus w/d, dw, no smk/pets, $375/mo+ 1/3 util, call 323-4640 6pm-or lv msg

ROSLINDALE, F 25 sks clean, quiet F 21-29, for clean 2BR, prof or stdnt, $395/mo inc util, avl now. 327-0795, no smkr, please

ROSLINDALE F roommate, non-smoker, for 2BR flat. $340/mo incids heat. Mary 552-3480

ATTENTION!

THE DEADLINE FOR RENEWING ALL GUARANTEED CLASSIFIED ADS IS TUESDAY AT 6:00 P.M.

SALEM, 2BR condo, quiet, prkng, WD, rm w/deck, grt loc,nr ocean, nr T, $475+, 508-741-8664

SALEM, wanted person to shr contemporary North Shore condo in downtown area. 1 min to train, bus, resturants, bars, churches, museums, bingo. Sense of humor reccomended. M pref. $550/mo incl util. Free prkng. Call 508-745-7119, 6-9pm

SAUGUS, GWM 25 Prof non-smkr, seeks sim to shr new lux townhse close to rt 1 & T. 20min from Boston, w/d, pkg, pool, ac, deck. $450 incl util. Call Shawn eve 231-3259

SOMERVILLE consid 25+ non-smkr wmtd to share lg, clean, sunny, spcs, quiet 2BR w/prof musician w/sns of humor. 2porches! Ez ac-cess to city w/car or orange line. $375+, 625-9479

SOMERVILLE, nr Union Sq, rmmt for 4BR apt, indepen-dent, friendly. $245+utils. 623-6478

SOMERVILLE 1BiF 1M sk 1M/F nr Davis Sq, whole-foods, veg/fishetarian, respon, warm, fun, open-minded, non-smkr, sorry no pets. 4/1, $234+, 776-6395 Lori, 625-0134 David

SOMERVILLE, 1F sks F to shr sunny 2BR apt, hrdwd flrs, nr Porter T, great lo-cation, 623-3008, $370+

SOMERVILLE, 1F, 25-45 wanted to shr lrg apt w/ 2F. nr bus and T non—smoker pref $333/mo+ day:Julie 527-3008 eves 625-6564

SOMERVILLE 1F nded for 3brm, 1smkr, 1non, 21+ nr Red ln, $266+, 666-2621

SOMERVILLE, 1M/1F sk 3rd for large rm in clean, quiet apt, incls prkng, w/d, $340+, short term ok, 666-1659

SOMERVILLE 1M/F nonsmkr wmtd for 3BR hse. Nr T. $385+ util. Avl now. Robert or Cheryl 628-8177

SOMERVILLE, 1M1F sks 2M/F for spacv 4br apt nr Davis 1 1/2 bath d w/d hrd wd flr $400+ 629-2559

SOMERVILLE, 1 rmmtes nded for beautfl, renovtd townhse w/ hdwd flrs, dck, yrd, $375, 628-9507

SOMERVILLE 2F sk M/F 27+ nonsmkr for sunny 3BR apt. near T, street parking. $275 incl ht, Sec deposit. For 3/1 Call 628-2203

SOMERVILLE, 2F sk 2F for sunny semi-coop apt, WD wlk to Harv, no smkrs/pets, avl 3/1 $335+ util 776-6594

SOMERVILLE, 2 F skg 3rd to shr 3BR, 10 min walk to T in Davis Sq, pkg avl, porch. $359+. Lv msg 776-8416

SOMERVILLE 2 rms avail 4/1 & 5/1 in 4BR apt, hrdwd flrs, frnt & bck porch, gar-den, sunny, 623-7595

SOMERVILLE 3BR 2 bth, W/d, prch. Qt 2 fam hse nr shops & buses. Prkg. No smk/pets. $315+. 776-3294

SOMERVILLE 3 F & 1 cat need rmmt, lg apt near Porter Sq, w/d, hw flr, $325 w/heat, 628-4713

SOMERVILLE 3F, friendly, radical seek 1F, any race, sexual pref, for coop; no smks $197+; 625-0281 Mar

SOMERVILLE, 3 M seek 1M/F for sunny 4BR apt. No smkg. $300+. Avl immed. 776-8355, 623-0627 lv msg

SOMERVILLE coop calm M/F 25+ for lovely lg apt w/ smoker btwn Inman/Union sqs. $350 628-7027

SOMERVILLE/DAVIS SQ, F to shr fantastic large modern sunny 2nd flr apt, $425 incls all except phone 776-2016.

SOMERVILLE/Davis Sq nr T, sks 1M to join 2F/1M, nice hse & people, indep, no smk/pets, $355+, 629-2816

SOMERVILLE F 24-30 to share 3BR near Davis Sq, st prkng, $267.50+ 1/3 utils, 776-4066 avail now.

SOMERVILLE F & cat need 1 for lg sunny 5-rm apt wd-fl porch park storage MBTA $438& 625-5046

SOMERVILLE F lkng for F to shr 2BR apt, non-smkng, semi-veg. 15mins to Porter Sq T. $285+. Ruth 628-9074

SOMERVILLE, F rmmt 29+ to shr lrg 2BR apt w/prof woman 35. $387+low utils. Avl immed. 666-0478

SOMERVILLE F sks M/F 25+ to shr lrge, sunny 2BR apt. 10 min to Davis T, porch, yrd, wshr. $375+ 628-2863

SOMERVILLE, F sks F/gay M to shr sunny 5rm apt, first flr, 2 porches, nr T, $350+, 776-4234

SOMERVILLE, great e-zgoing house seeks 3rd yard, porch, cat, unusual room. Block from T. $320+ utils. 623-6735

SOMERVILLE, lg sunny 2BR to shr with one other, 25 yrs +. Easy transportation, avail immed. $325 + utils. Call Eric 783-3671, lv mssg

SOMERVILLE M & F sk 3rd rmmte (M or F) for spacious 3bdrm apt in Davis Sq. Non-smkr 25-35 yrs prof or grad, $380+, 776-7944

SOMERVILLE modern 3bdrm apt near T, $400 in-cludes all utils. Larry 625-6865

SOMERVILLE, nonsmkg F to shr lrg 5 rm apt. Pkg, lndry, storage avl. Easy access bus, T, & 93. $400 incl all. Annette, (d) 623-2080, (e) 666-1864

SOMERVILLE, nr Davis Sq, prof M sks similar to shr spac 2BR apt, off-st pkng $400. 776-5441

SOMERVILLE, nr Tufts & Davis Sq, 1M, 1F seek F for lrg mod apt, off-st prkg, aval March 1, $283+ utils, call Steven or Tracy at 625-4946

SOMERVILLE nr Cam-bridge/Harvard, prof/ student for BR in 4BR apt, w/d, porch, clean, good nghbrhd, $300/mo 666-3825

SOMERVILLE nr Sullivan. $325+. Nr stores. No smk, alcohol or drugs. Good T. 623-2215. Classic or jazz.

SOMERVILLE/Porter Sq. 1M/F for 2flr, 3BR apt 5 min to T, Washer/dryer, prkng. $335/mo+ call 776-0920 (eves) or 956-7964(days)

SOMERVILLE prof F 31 sks 1 prof M/F for spcs 4BR. Walk to Red T/bus. Pkg, no dep, $350+utils, avail 3/1, 628-1037hm/350-8133work

SOMERVILLE Progressive, envir, prof, F, 27, sks M/F for lrg 2BR apt. Nr Tufts. $365+ 776-7029 lv msg.

SOMERVILLE rmmte for large room in 3BR apt, no pets, prkng avail, smokers ok, 10 mins to T, $376/mo+ utils, 776-8582

SOMERVILLE, shr cosy apt, 15min walk to T, backyrd & prch, w/ kittens, $262.50+ utls, 776-2376

SOMERVILLE, soon to wed, must sublet 1 spac rm in 3brm apt, 3/1-9/1, 5min wlk to Davis T, $350+, Call Duane 625-6541

SOMERVILLE, Union Sq, sunny 4BR apt, relaxed environment. $240+utils. 628-8026

SOMERVILLE, walk to Davis Sq. rmmts prof M/F to share beatfl huge, renov, vict 4BR duplex on park, WD, DD, hrdwd flrs, $340/person, aval now, 629-2154

SOMERVILLE, West, 1BR in lge snny 5BR apt, 2flrs, basement WD porchs, yard, $220 628-0067

SOMERVILLE, Winter Hill, M/F 23+ for sunny 3brm w/ 2M, 2 cats. Bus to T, aval now. $275+, Pam 629-2792, Matt 625-0068

SOMERVILLE, Winter Hill, 2 rms avl Jan 1 in 3BR apt. 3rd flr view of park & dwntown. $250 & $350. Call Scott, 628-6042

SOMERVILLE

Woman 36 looking for 32-44 F rmte, nice apt, 10 min walk to Camb, no smoke, mature call 776-2340 Diana

SOMMERVILLE-Davis sq. $190 per mo for small rm, or $295 lr rm pls utils. In beau, sunny lrg apt. Prof/Grad stud pre. hwdwd flrs, free w/d, 3 min walk to T and bus. 628-5704.

SOMERVILLE Winter Hill, sks consid M to shr compltly renov 2BR apt in beaut Vict estate. 2 full bths, wrk fplc, new appliances, W/d, prt prkg. $385/mo+ util. Avl 3/1 poss sooner. 776-7688

SOUTH BOSTON SWF smkr 24-30, sks same for beaut spac 2BR apt nr Brdwy T stat. Avl now. $375/mo + util, 1st/last rent. 269-0861 eves

SOUTH END 2F sk 1F to shr lg vict duplex. Sunny, bright, mod conveniences, antique furnishings & baby grand piano. $575 incl ht & hw. Call 266-1011

SOUTH END 1M sks 1M/F to shr 2BR condo w/deck, w/d, hdwd flrs, frpl. Avl 2/1, $450/mo incl util. 437-9372

SOUTH END 2GWM seek 3rd, 3 floors, huge back yard, $467/mo+utils, 266-0591

SOUTH END 2M/F needed for 3BR apt. Sep LR, Sep kitch, own rms. $316/moCall 497-6442 Ask for Emily

SOUTH END, Boston, nr Pru: Rmt for cln, mod, 3 BR. D/D, skylight, prof age 25-32. A steal at $275/mo incl ht. Call 267-7741

SOUTH END M 24 seeks rmmte, ht/hw incld, w/d, hrdwd flrs, $375/mo, Call Bruce/lv msg 424-8215

SOUTH END, M/F rmmte to shr 5brm hse, 2.5 bths, frplc, grdn, $400+, aval 1/15 or 2/1, call 338-3025

SOUTH END, M/F wmtd for own rm in 3BR apt. Good access to T and buses. $360+ mo. 859-7825

SOUTH END, nice, cheap, Albany St. lge, 3 bdm, nwly done, 28+, smk O.K., no pts $350 incl all. 426-0038

SOUTH END Prof M sks nonsmk M/F for lg 2BR in Worcester Sq. Furn exp for BR. D/d. Avl immed. 437-4555dys 267-2757evns

SOUTH END, 1M/F for newly renovtd 3BR apt. Nr Orange & Green line T. $345+. 266-1225

SOUTH END roommate Mar 1. M/F nonsmkr. Call Christopher, Paul 236-8772. Yarmouth Street

SOUTH END, shr mod 2bd apt dw, w&d, w/w, many wind, gd vw, 1st, lt, 1/2sec 262-8692 Don $525/mt

SOUTH END sunny 2BR apt to share, fireplace, yard, non-smoker, $425/mo. 426-2888

SOUTH N.H. GM sks rmmt to shr 2bdrm 2bth twnhse cath ceilings lge storage w/d Derry off 193 Less hr N of Boston rent neg live nearer mtns lakes skiing (603)432-0744 lv message

STONEHAM 3bdrm apt, yrd, prch, prkng, 128 & 93, T, sks M/F non-smoker, $300+, mssg Jon 438-5021

WALTHAM 3F, 2 cats sk F non-smkr for 4BR 2Bath Nr T: Prkng avl. $250+, 868-0308 ask for Katherine

WALTHAM, convt to Bos, Rt 128 & Pike. Quiet, spacs frnshd single-fam hse w/xpress bus to Bos-and to Red T line, off-st pkg. Prof GWM-38, neat, light smokr/drinkr. No drugs or pets- seeks similar 27+ GM or LF to rent frnshd BR & shr maint. of lrg sunny prvt yard, pool, house. 2BR, 1½ ba, eat-in-kitch, lndry rm, finishd basemnt, a.c., wrkng frplc, alarm sys. $390+ht ($42/mo) +utils. Chuck, 893-6468

WALTHAM, F 25+ 3BR twnhse, nr 128, shr w/ 1M & 1F, pool & tennis, $350/mo, avl 3/1, 647-0810

WALTHAM F, 25+ to shr beaut sunny hse with 2 other F. Lrge yrd, non-smoker. $350 incl all. 893-0722

WALTHAM, North,M pref clean F, nonsmkr, to shr 2BR condo, pool, AC, security, $400. 647-1938 lve msg

WALTHAM, share 2br apt w/ male, 25. Quiet, clean M/F needed, $375 incl, all 893-7207 leave msg

WATERTOWN, 1M, 32, prof sks resp M/F to shr cln 2br apt, qt area nr T, pkg. $430+util. Bill, 924-7721

WATERTOWN duplx, shr nc 2brm apt, spacious, conv lo-cation, lkng fr prof person 25-30, aval now,$425/mo 926-8615

WATERTOWN, F prof 25+ to shr indep, quiet apt w/2F, avl 1/1, $325/mo +utils. Sevim 926-6070, Kathy 923-9677

WATERTOWN F rmmt wmtd for great apt. Bus, pkng, yrd. Frndly, indep, non-smok. $350+ 923-8549

WATERTOWN F sks F for lg snny apt w/yrd, prkng. In-dep/frndly. Must love cats. 2rms $425+ or 1rm $266/292+. 926-4012

WATERTOWN, M/F for 2bdrm, 2bth condo, garage, sauna, pool, w/d in unit, nr T, Rich 924-0043e, 434-2337d

WATERTOWN-Progressve resp nonsmk, pref veg, shr 2br, 7rms, lg yd, wd, prchs, nr H Sq+ maj rtes $390 926-4009

WATERTOWN Prof M seeks Prof/Grd student to shr 2BR apt. Public Trans, quiet nbhr, off-st pkg. $335+utils 923-0578

WATERTOWN Prof F seeks to shr lg suny 2bdrm w/same. Et/in/kt, livngrm, dingrm, sdy, w/d, bkyrd, pkg, strg. No pets/smkg $400+ 926-2166

WATERTOWN short or long term, avail immed. Please call for details eves, 926-5657

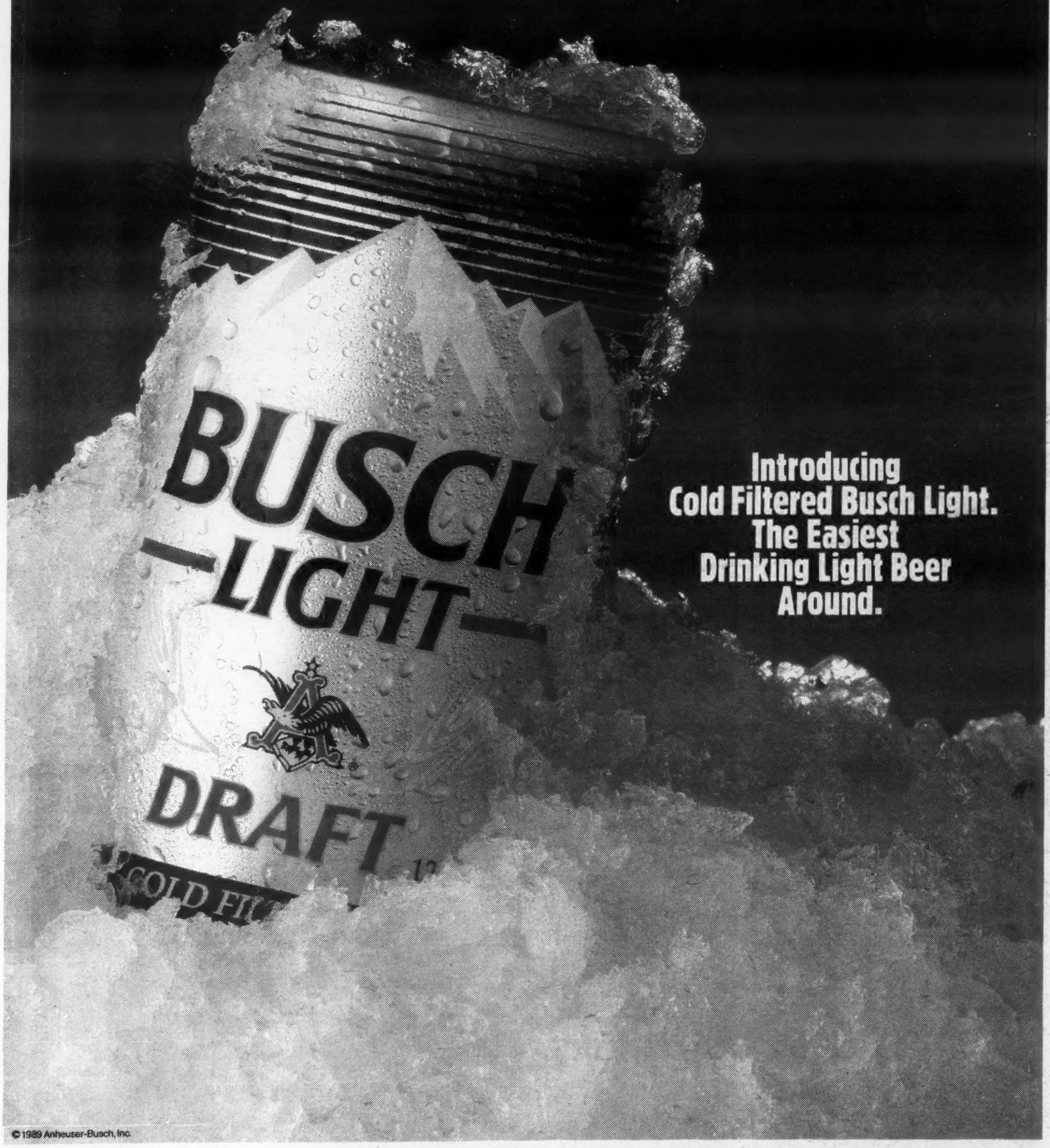
WATERTOWN skng prof F non-smoker 24-32 for sunny, spacious, hrdwd flr 2BR apt, includes prkng, $350+utils, 3/1, 923-0222

WATERTOWN SQ, 3M/3F sk 2 M/F for spcs 8+ BR, 2 1/2 bath, 3 level furn apt, lrg e-i-kit, d/d, w/d, pkg, bsmnt, yrd, nr T/Pike, $365 incl all, 661-1956

WATERTOWN SQ 6 rm apt, prkng, yard, b-ball, tennis, $375+ 1/2 utils. Dave/Ingrid 926-7677, 449-4902, 876-7756

WATERTOWN SQ, F 30+ to shr 2BR, 2 ba, pkg, a.c., w/d, no smkg/pets, xpress & lo-cal bus, $420/mo+

Make The Easy Choice.



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THE BOSTON PHOENIX, SECTION TWO, FEBRUARY 9, 1990

URBAN EYE

ROMANCE

From the classic to the kinky

A SPECIAL SECTION

❤ A Kiss Is Just a Kiss, *by Bruce Velick, with an introduction by Tom Robbins, is the new book from which this photograph by Alfred Eisenstaedt is taken. The petite night-table volume, published by Harmony Books, is a visual ode to what Robbins considers "our greatest invention." Its 60 photographs, by Robert Doisneau, Henri Cartier-Bresson, Ernst Haas, and Mary Ellen Mark, among others, evoke all the whimsy and freshness that were ever in a kiss.* ❤

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MOOD MUSIC

FLOWER POWER

URBAN EYE

Boston's Bulletin Board

FEBRUARY 9-15

Contributors:

David Barber
Timothy Gower
Lamar B. Graham
Caroline Knapp
Ketura Persellin
Gail Ross
Don Rubin

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WEEK AT A GLANCE

2/9 The Boston Museum of Science presents the 12th annual Inventors Weekend Exhibition. From radon detectors to electronic dancing fish, the creations of New England's most successful innovators will be on display. And for you would-be inventors, tips will be offered on obtaining patents and marketing your brainstorms. The exhibit runs through Sunday and is free with museum admission. Call 589-0100 for more information.

2/9 Anyone who's been there knows Faneuil Hall can be a real zoo. That's particularly true this weekend, as the Fifth Annual Ice Carving Competition turns the marketplace into a "wild kingdom." The best chefs in Boston cook up this feast for the eyes, each of them setting out to transform 3600 pounds of ice into beasts of every sort. Carving continues through Saturday at 12:30 p.m., when judges certified by NICA (that's the National Ice Carver's Association, of course) make awards for the best sculpture. The icy animals will remain on display through February 17 (weather permitting). For more information, call 523-1300.

2/15 Football season is over, baseball's still two months away, the Celtics and Bruins are sold out except for obstructed views, and you've got the sold-out, empty-Sunday, sports-hiatus blues. To get a fix that will last you till spring training, head over to the Hawkes Field House at Reading Memorial High School — tonight at 7 p.m., auctioneers from Skinner, Inc., will take bids on Celtics and Bruins tickets, a pair of Marvelous Marvin Hagler's boxing gloves, and a jersey Larry Bird once wore, among other items. The auction is a benefit for the Birchmeadow School in Reading and the Massachusetts Coalition for the Homeless. Admission is $5. Call 451-0707 for details.

— GR

f-STOP

Love in a limousine — living it up while going ... home? Aerosmith guitarist Joe Perry is seen here with his wife, Billie, after a recent Boston Garden show. But what does a rock star say to the driver when he hops into the back of his limo after a gig? "Home, dude"? We would've asked, but Perry looked busy.

KATHY CHAPMAN

GREAT GOOF

Top of the Hub

The lights are as soft and warm as candlelight, Lionel Richie is crooning declarations of eternal devotion, and 52 stories below you the city twinkles like the backdrop of a late-night talk show. The hum of conversation is soft, as if in every recessed nook, across every table for two, men are proposing: maybe marriage, maybe bed, maybe the prom. In the Top of the Hub lounge, everything whispers, "amore," with the possible exception of the three guys bellied up to the bar in tight plaid jackets.

Let the urban sophisticates murmur their seductions at the Ocean Club, let the bohemians speak avant-garde body language on X night at AXIS. If you want traditional, cornball romance, go to the Top of the Hub, where they don't admit dungarees, the escargot is served in creamy garlic spiked with Chablis and Pernod, and everything the DJ plays seems to be leading up to a massage.

— Robin Vaughan

IN A PERFECT WORLD
ob Love
Another one from my "secret admirer"!
PERSONS WHO HAVE A VALENTINE'S DAY SWEETHEART WOULD BE OBLIGED TO SEND ANONYMOUS GIFTS TO THOSE WHO DON'T.
by mimi coucher
©1990

Kiss and tell.

JOHN NORDELL

REPORT CARD

Necking spots

"Necking" — it's a concept that takes you back, doesn't it? To high school and even college, when privacy was at a premium and love interests were rare and hotly, imaginatively pursued. All grown up, we usually prefer to confine displays of affection to the seclusion of a room with a door. Nostalgia grabbed us, though, so we asked around, hoping to find some hot spots for romance — just in case. Our respondents were unusually creative.

"On the ski lift."

"At a haunted church."

"The Sears-warehouse parking lot, bordered on all sides by rumbling traffic and the flash of headlights."

"Saturday-afternoon children's matinees."

"In the car — in the garage."

"Biba."

"There is a shady, grassy spot right under a huge, old tree on the banks of the Charles River, Mem Drive side, right next to the Cambridge Boat House — but beware of river rats."

"Seats 101A and 101B, halfway up the steps at my college stadium, 35-yard line, home side. Midnight."

— KP

Pleasure for the romantic palate

JEFF THIEBAUTH

Fudging it

A trip through the best (and worst) Boston chocolate

by Caroline Knapp

My friend Marcel, an incurable romantic, loves to give women chocolate almost as much as he loves to receive it. To his mind, chocolate is the ultimate aphrodisiac — psychologically, if not literally. The sweetness conveys affection; the packaging of a good box, if sufficiently detailed and sophisticated, suggests appreciation for beauty. And the chocolate itself? Well, Marcel says, a fine chocolate is as sensuous as a kiss. It is soft and rich. It melts on the tongue and lingers. Taste a well-made chocolate and your eyes instinctively close. In essence, chocolate is packaged passion.

Which is why we chose Marcel to accompany us on a recent chocolate-seeking expedition, in preparation for taste-testing some of what the Hub has to offer. Marcel used to live in Belgium and summer in Switzerland, you see. He refined his chocolate sensibilities at some of the finest outlets in the world — the likes of Toison d'Or, Neuhaus, and Leonidas, in Brussels, and Teuscher, in Switzerland. And though he doesn't pretend to compare American-made chocolate to Swiss and Belgian wares, he wasn't altogether disappointed with what we found.

Our journey took us as far afield as Arlington, Dorchester, and Brookline, with stops in Cambridge, Copley Place in Boston, and the financial district. Two days later, armed with six pounds of assorted chocolates and a panel of five self-described experts on the subject, we conducted a blind taste test. Chocolates were judged and rated from one (the lowest possible score) to 10 (the highest) in five general categories. We also tried to determine gift possibilities for the individual packages — whether they would be appropriate for a friend, a romantic partner, a mom, or none of the above. Herewith, the results.

AMBROSIA CHOCOLATIER

1392A Beacon Street, Brookline; $15.30 a pound

Presentation: 9.5
Variety and originality: 9.5
Quality of milk chocolate: 10
Quality of dark chocolate: 10
Taste and texture: 10

We sighed with contentment when we brought out the pretty maroon box from Ambrosia. Lots of variation in texture and theme: shiny, round dark chocolates beside big, nutty light ones; clusters of fruit mixed in with oversized filled truffles.

Ambrosia didn't disappoint in the quality category either. This is deep chocolate — creamy, melt-in-your-mouth, intense stuff with a taste that lingers. The store's specialty, Viennese truffles, consists of alternating layers of dense light and dark chocolate that are rich without overwhelming. Milk-chocolate fillings included a caramel that actually tasted like caramel; a sweet, buttery toffee; a lovely hazelnut cluster; and a real strawberry jam that oozed out of the chocolate just so. In the dark department, we got an excellent hazelnut cream, an unusual Brazil-nut-and-light-chocolate filling, and a chocolate-mousse truffle that tasted more chocolaty than anything we sampled all day.

The bottom line: "This is the only chocolate that sent us into collective ecstasy," commented one judge. "I'd give it to anyone I loved."

THE CHOCOLATE BOX

1768 Mass Ave, Cambridge; $18.34 a pound

Presentation: 9
Variety and originality: 8
Quality of milk chocolate: NA
Quality of dark chocolate: 9
Taste and texture: 9.5

A pound of truffles from the Chocolate Box comes in a simple, friendly looking jumble — handmade, rich-looking rounds piled together randomly. If you're a truffle fan, the look will make your heart sing.

If you're a truffle fan, you'll also appreciate the variety. Although they look similar (and they're all covered with dark chocolate), fillings run the gamut from candied fruits to liqueur-laced chocolates to ground-nut mixes.

And as one judge put it, "If you consider chocolate one of your favorite food groups, this is for you." Chocolate Box chocolate is a tad sweet but not unpleasantly so — the general experience is one of intensity, with lots of distinctive, well-defined tastes and lush creaminess. We particularly liked a ground-apricot-and-chocolate filling with a subtle flavor and particularly rich texture. A milk-chocolate truffle with bits of hazelnuts caused one of the judges to swoon, as did a perfect, extremely intense coffee truffle. And the chocolate truffle with Grand Marnier would have made Marcel smile.

The bottom line: "This is for a serious chocolate lover," said one panelist. "No pink shit, no marshmallows. If you're really into taste and texture, go for it."

THE CHOCOLATE DIPPER

Marketplace Center, 200 State Street, Boston; $15.95 a pound

Presentation: 8.5
Variety and originality: 9
Quality of milk chocolate: 8
Quality of dark chocolate: 8
Taste and texture: 8.5

High praise for the earthy yet elegant presentation — chocolates come in a slick black box on purple tissue paper and they look decidedly handmade. Quiet, understated, and pretty.

High praise for variety and originality, too. The contents were a little heavy on nut clusters, but the collection included a number of surprises — among them, a malted-milk log, a chocolate filled with golden raisins, and a lovely coconut truffle.

As for quality, the Chocolate Dipper specializes in classy versions of your favorite movie-munching candies: the coconut truffle, more fibrous and less sweet than most, put your basic Mounds bar to shame; a milk-chocolate-covered butter toffee was far better than your average Heath; the golden raisins in dark chocolate and the nut clusters in dark and milk would send most fans of Goobers and Raisinettes into fits of chocoholic ecstasy. In all, both the light and dark chocolate were rich, not too sweet, and not at all waxy, although they both lacked the kind of dense intensity Marcel looks for.

The bottom line: "No real klunkers in the lot," said one judge. "If you like chocolate-dipped stuff, this is really good; if you're after more solid, chocolaty things with more intensity, you might be a little disappointed." Best bet: give it to a friend or a romantic partner whose chocolate tastes run toward the light and fun.

GODIVA CHOCOLATIER

Copley Place, Boston; $24 a pound

Presentation: 7
Variety and originality: 8.5
Quality of milk chocolate: 7
Quality of dark chocolate: 7.5
Taste and texture: 7

The familiar gold box suggested sophistication and expense, and the chocolates were laid out elegantly, but we found the overall look a bit too self-conscious and pretty: chocolates with imprints of tennis racquets and lion crests, for example, gave the chocolate a mass-produced look and suggested more status-consciousness than concern with the product.

Godiva scored higher on originality and variety — from praline in milk chocolate to hazelnut and crisped rice in dark to raspberry buttercreams, there was something for everyone.

I have always found Godiva chocolates overrated; too sweet, and a tad waxy, but the judges seemed pleased. Milk chocolate got points for creaminess ("It sits on your tongue, it makes you want to study it," said one judge), and dark chocolate won praise for richness and depth. Milk fillings included an intense strawberry cream, a somewhat grainy caramel, a hazelnut with very sweet maple cream, and an excellent, creamy coconut. Dark fillings included a dense, rich chocolate mousse, an overly sweet cherry buttercream, and a soft butterscotch caramel.

The bottom line: "It's upwardly mobile, designer chocolate," said one judge. "It's like a Gucci bag or Joan and David shoes — careful, always appropriate, but a little dull." We'd give it to a good friend or significant other who likes chocolate but doesn't know it too well.

PHILLIPS CANDY HOUSE

818 Morrissey Boulevard, Dorchester; $13.61 a pound

Presentation: 5
Variety and originality: 6.5
Quality of milk chocolate: 4
Quality of dark chocolate: 5
Taste and texture: 4

We hit the Phillips Candy House because the family-owned chocolatier has been making candies in its open-fire copper kettles for more than 37 years. They've also been a local favorite, a three-time winner of the *Boston Globe* Calendar's "Hit of the Week."

Not, however, to our taste. The one-pound box was standard — 28 chocolates in a simple box covered with red paper. The chocolates looked good enough — hand-dipped, equally divided between light and dark — but, as one of the tasters put it, "It's really no better than a Whitman's Sampler." A round dark chocolate covered with bright-green jimmies also caused some suspicion.

Phillips scored higher on variety and originality — a cinnamon truffle with a candied violet on top and a crisp dark-chocolate-covered toffee were unusual and tasty additions to the more standard array of covered nuts, creams, and caramels. But all in all, the panel found Phillips chocolates uneven, lacking in sophistication, and disappointing.

Especially the milk chocolate, which we found waxy and much too sweet. Fillings included coconut (gummy), a gelatinous candied-raspberry substance (thick and sickly sweet), and a candied apricot (which elicited a "yuck" from one of the panelists). The dark chocolate was better, creamier, and less sweet, but like the milk, it left a pasty feeling on the tongue and tasted essentially bland. Fillings got mixed reviews. A chocolate-covered date won praise, but three "colored" fillings — a Pepto Bismol pink, a bright mint green, and a Day-Glo orange — evoked shrieks of dismay.

The bottom line: "It says 'uneducated' to me," noted one of the panelists. "They don't really have a good feel for what tastes good with chocolate." Not, in short, a good gift for a true chocolate lover. A distant relative, perhaps.

FANNY FARMER

Numerous outlets; ours came from the Fresh Pond Mall, Cambridge; $10 a pound

Presentation: 3
Variety and originality: 3
Quality of milk chocolate: 3
Quality of dark chocolate: 3
Taste and texture: 2

We love ya, Fanny, but sorry. Granted, the stuff is cheap, but it looks machine made. The light and dark chocolates are barely distinguishable. And as one of the judges put it, "This is the kind of box where you poke through and try to avoid the shitty ones."

Ditto variety and originality. The range was predictable — your standard caramels and flavored creams.

And in the quality department, the overall consensus was "dense and bland." Milk and dark chocolate tasted crayon-like and waxy and lacked depth. Fillings included an unpleasant, artificial-tasting peanut butter, a caramel that tasted like corn syrup, an unidentifiable cream that one panelist described as "nasty, white, viscous stuff," and a caramel-marshmallow that caused one judge to lurch back in her chair and say, "Uh-oh, it's squishing!"

The bottom line: as one judge put it, "Give it to someone who doesn't know from chocolate." ❑

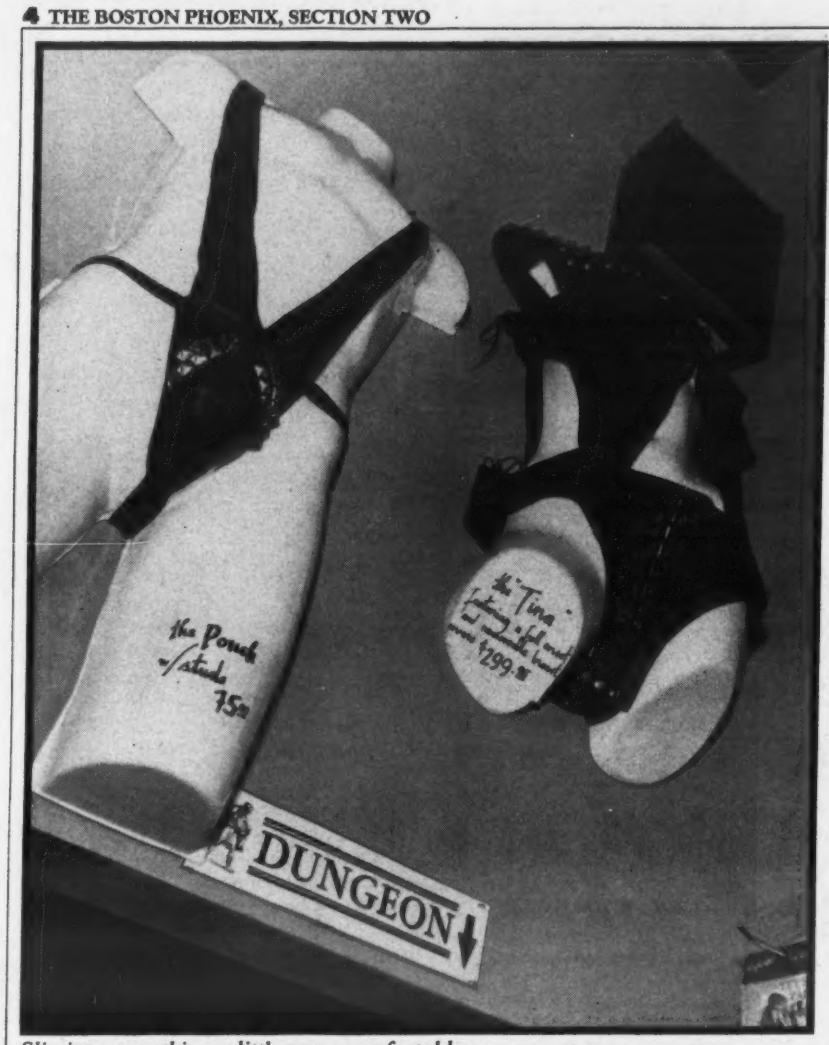
A FIG-MENT OF THE IMAGINATION

Here is a simple alternative to store-bought chocolate — a perfect romance food to create in the privacy of your own home.

This is what you do: first, buy some dried figs (the Salumeria Italiana, at 151 Richmond Street in the North End, has the best, freshest ones in town — from Turkey). Then go to the grocery store and buy some Nestle's chocolate chips, the same kind you use to make Toll House cookies. Then take them both home.

Make the place look cozy and romantic — candles, a nice dinner, what have you. And then, when you're ready for something sweet, simply line up a bunch of figs on a cookie sheet, stuff each of them with a little pile of chips (maybe 10 chips per fig), and stick them in the oven. Five or 10 minutes at about 350 degrees will do it. When you open the oven door, your kitchen will fill up with the aroma of chocolate. And when you bite into the buggers, you will be very, very pleased. The chocolate melts into the figs, and the combination of flavors can't be beat.

— CK



Slip into something a little more comfortable.

JOHN NORDELL

OF HUMANE BONDAGE

If you and your loved one have been hankering for a spanking, or maybe just a kinky get-up, you're in luck. Leather love is in these days, according to observers of the local sex scene, and no matter what your tastes in tough love — whips, chains, or adjustable nipple clips — you can find what you want without venturing into seedy neighborhoods.

According to Susan Phelps, owner of Hubba-Hubba, on Mass Ave, in Cambridge, there's been a huge surge of interest in S&M and B&D equipment in the past two years, particularly among straights. Indeed, Hubba-Hubba, which is now chock-full of what Phelps calls "sex clothes," was once a vintage-clothing store. Then, some years ago, the shop began stocking punk-rock gear. "And that naturally led into bondage," she says, "because there's a continuum there, and now we're doing more of the sex clothes and bondage stuff."

Located near Central Square, Hubba-Hubba gets a wide array of customers — the merely curious, who happen to walk by and see the window displays; straight couples looking for something new; leather-oriented gays; lesbians who want to shop in a female-owned shop; and married businessmen who plunk down their charge cards on sexy lingerie for their wives. Phelps also sees a fair number of men who enjoy dressing up in women's clothing — "real men," she says, "with real jobs and real families, who want to experience something besides being the real men of the family."

Phelps attributes the growing interest in kinky clothing and sex toys to a variety of factors, chief among them AIDS. Leather gear and other goodies "allow you to play-act and role-play," she says, "and a lot of couples are trying to enrich existing relationships, because it's so dangerous to start a new relationship these days."

She also believes life in the modern age has a lot to do with it: people work super-hard to pay for all their possessions, and when they come home at night, they have neither the money nor the inclination to go out. They want to "stay home and have fun and entertain themselves." Sexual adventurism, she says, is an outgrowth of the cocooning phenomenon.

Last, but certainly not least, there's MTV, which "has opened underwear as outer-wear, as street clothes," she says. In fact, many of her customers are rock-and-roll musicians and club crawlers who come in looking for something wild. (The store also stocks T-shirts and funky footwear.)

Phelps says the best-selling items at Hubba-Hubba are padded-leather wrist restraints and lingerie. But she also stocks whips, chains, chastity belts, handcuffs, dildo harnesses, vibrators, hoods, gags, and all kinds of leather and latex garments. "We're educating our audience," she says, "and some of our audience who are more experienced are educating us."

Hubba-Hubba is a relatively small store. So if your tastes are a little more hardcore, or a little more diverse, you might want to consider Bob Grady's Little Shop of Horrors, on Huntington Avenue, near Copley Square, in Boston. Featuring a leather-oriented inventory of more than 35,000 items — including what Grady calls the area's largest collection of pornographic videos (gay, lesbian, bi, and straight) — the Little Shop is Boston's chi-chi sex emporium.

Although the shop caters primarily to gay men, Grady also sees more and more straights who have discovered the joys of leather. In the year since he opened the Little Shop (and its sister store in Provincetown), he says, he has been constantly expanding his inventory to fulfill better the needs of a growing number of straight couples.

Grady's shop takes up two floors. On the street level, you'll find mostly smaller items, including handcuffs, leg restraints, whips, hoods, and studded-leather briefs, caps, belts, and armbands. Downstairs, in the so-called Dungeon, is a wide assortment of plastic phalluses. Cage-like wall displays feature leather chaps, vests, and undies. There's also an extensive library of videos and magazines devoted to gay, bi, lesbian, and straight sex, as well as domination.

Grady, who makes much of the leather gear he sells, believes the popularity of leather today is climbing back toward the peaks it reached in the 1970s, and that the Boston scene nearly rivals that of New York City, long the center of such activity. That's a trend that makes him happy: gay or straight, he says, "leather sex is basically mental, and with AIDS and stuff, it's more appropriate."

Although he's not having any special Valentine's Day sales, Grady feels satisfied that, if asked, a lot of his customers would claim they were gift shopping. "Nobody ever buys anything for themselves in here," he says, chuckling. "It's always a present."

Hubba-Hubba, at 932 Mass Ave, in Cambridge, is open Tuesday through Saturday from noon to 6:30 p.m.

Little Shop of Horrors, at 23 Huntington Avenue, in Boston, is open Monday through Saturday from 7 a.m. to 3 a.m. and on Sunday from 11 a.m. to 3 a.m.

— Lamar B. Graham

FLOWER POWER

It's not hard to find decent flowers in Greater Boston. To name just a few, Winston Flowers, on Newbury Street, delivers stunning bouquets; Le Jardin, on Huron Avenue in Cambridge, boasts one of the broadest and freshest arrays of fresh flowers in town; and Blooming Affairs, by the Park Plaza, downtown, will rarely disappoint you.

I've had good experiences at all those places, but Digrigoli Flowers, at 28 Cross Street in the North End, is one of my favorites these days. It is consistent. Delivers on time. And unlike florists in some of the more chi-chi locations, it won't send your checkbook into cardiac arrest every time you walk out. You can usually find a very respectable vaseful for less than $20; delivery orders start at $30, and even the lowest-budget order will elicit a good oooh or two from the recipient.

But what's best about Digrigoli is the product itself. Maybe it's because the owner, Stephen Digrigoli, buys the flowers fresh every morning from the nearby Flower Exchange. Maybe it's because, like most genuinely conscientious florists, he keeps them fresh by refusing to refrigerate them (if you keep subjecting flowers to sudden temperature changes, he says, "they've had it"). Maybe it's because Digrigoli simply has good taste in flowers — he shies away from carnations and chrysanthemums, leans toward the exotic (especially orchids), and most everything in the store comes from the tropics or Holland.

Or maybe it's because Digrigoli has a genuine knack for floral presentation. An interior designer in Miami before he opened the flower store, six years ago, he has a way of displaying his wares that can put even the most intimidated flower-shopper at ease: yellow orchids blossom in their vases next to birds of paradise; white Casablanca lilies bloom beside irises; purple, pink, and purple-reddish flowers stand on one side of the display, gradually giving over to reds, then oranges, yellows, and whites, on the other. Everything looks good together.

Digrigoli exhibits the same touch in delivery orders — I've sent flowers from him at least a dozen times over the past year, often calling with no specific idea for the order in mind (*i.e.*, "You know, something simple, for a guy, easy on the pink"), and have never heard a disappointed word.

Oh, and it's a nice place to shop, too — none of the pretense or frou-frou you often find at more yupscale places. You can browse without being hassled. You can ask dumb questions ("What kind of flower is that?"). You can buy one flower or 100. And along with your bouquet, you can buy prettily arranged gift baskets full of stuff like marmalades, mustards, and pasta sauces or pick up potted plants, like white or yellow hyacinths.

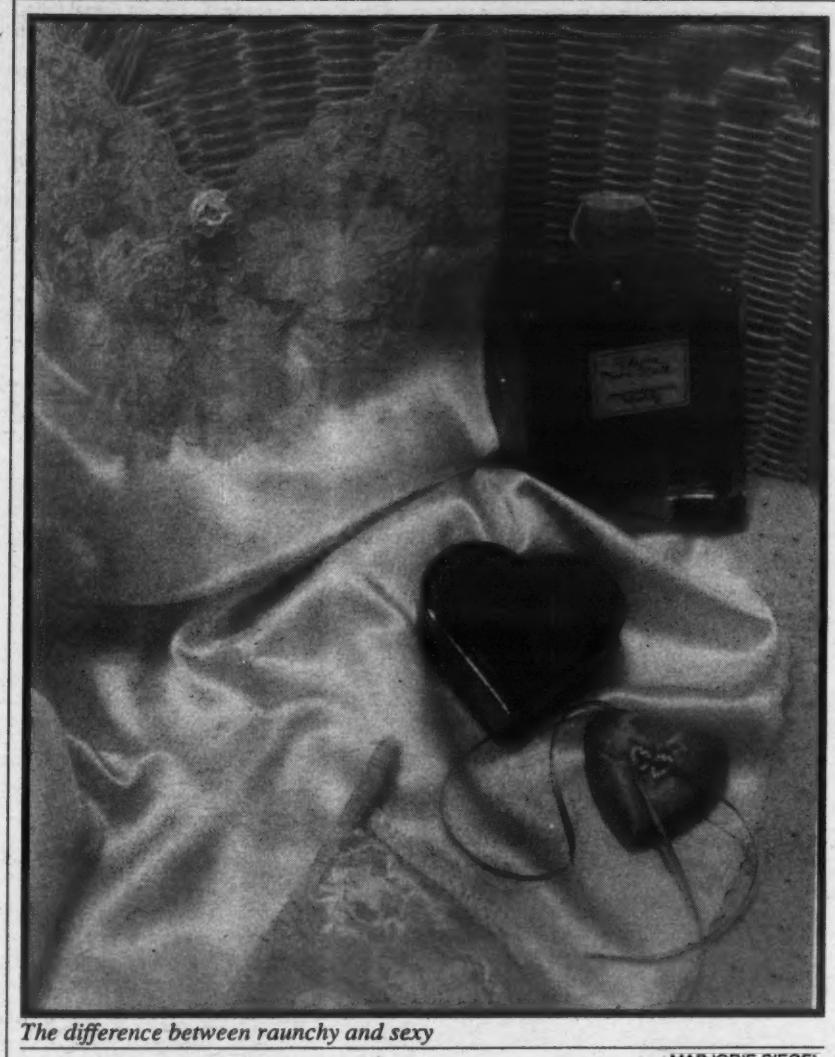
If you feel like it, you can even linger for a while and pet Digrigoli's dog (Bogart) or his cat (Katherine). It's called stopping to smell the roses. And the banksia, and the king protea, and the amaryllis, and ... you get the idea.

Digrigoli Flowers, 28 Cross Street, Boston, 523-4033. Open Monday through Saturday from 8:30 a.m. to 7 p.m. and on Sunday from 10 a.m. to 4 p.m.

— Caroline Knapp

Wake up and smell the flowers.

MARJORIE SIEGEL



The difference between raunchy and sexy

MARJORIE SIEGEL

A GUY'S GUIDE TO LINGERIE

This is a story about how to buy underwear.

Actually, it's an important story. If all the boys in America read it, all the girls in America would be much, much happier. Why? Because their boyfriends would finally understand the subtle difference between chemises and camisoles, and, accordingly, their closets would be full of pretty, little, slinky — and appropriate — things to wear.

Which is why we're here. Lots of guys are scared of lingerie. They get nervous around all those unfamiliar, flouncy, lacy things. They feel silly asking lingerie questions ("So, um, like, what are tap pants, anyway?"). And they need help. Herewith, a guy's guide to lingerie.

Step one: accept certain truths. Girls love silk. They also love silk and lace. And cotton and lace. The problem is, lots of girls have neither the money nor the capacity for self-indulgence to drop $74 on a Lise Charmel purple stretch-lace bra, so they make do with cotton numbers from Filene's Basement and merely covet the rest. Which is why there are few things more pleasing than pulling back the top of a box and seeing an elegant swatch of silk peeking out from behind the tissue paper. Girls always — always — appreciate it.

Step two: learn the difference between raunchy and sexy. Some simple rules — polyester is raunchy; natural fibers are sexy. Things with ludicrous amounts of lace (say, an 80-to-20 ratio of lace to actual garment) tend to be raunchy; a garment adorned with more sparing touches of lace is sexy. Some general rules — look at the stuff. Feel it. If words like "soft" and "delicate" and "pretty" spring to mind, chances are it's a safe bet. If the association is "French maid," be careful. And remember, simple is best.

Step three: master your lingerie vocab. A camisole is a waist- or hip-length top that can be either loose or fitted, usually has teeny little straps (called banana straps), and is worn either under regular clothing or, in the privacy of one's home, alone. A chemise is a long camisole — usually thigh length — and is usually worn either to sleep in (as "sleepwear") or to lounge around in (as "loungewear" or "daywear"). Tap pants are kinda loose-fitting briefs, not unlike men's boxer shorts, usually made of silk and designed to be worn with a camisole — also good for lounging around in. Teddies are a marriage between a camisole and a body suit — a top that snaps at the crotch, in other words. Those are the basics, also the most desirable gifts.

Step four: become lingerie-hip. Prints are big these days, especially for items like camisoles, bra-underwear sets, and teddies. So are colors — go beyond the standard ivory, black, and pink and look for silks in maroon, forest green, and purple. Another big new item — "suit camisoles," which are tank-top-like camisoles that have enough substance and fabric to be worn safely under suit jackets.

Step five: become lingerie-literate. Names that will make women putty in your hands include the following. Hanro, a Swiss company that excels at very simple, delicately adorned cotton-knit lingerie (they also have some beautiful things in light, light wool, and heavy silk, and their teddies can't be beat). Adagio and Samy excel at silks — and Adagio teddies have particularly beautiful detail. Anne Lewin, an Australian designer, makes some of the most elegant silk sleepwear a girl has ever seen. And on the less lacy, less elegant, more youthful side, names like Only Hearts, Eileen West, and Pluto will give you simple cotton nightgowns, PJs, nightshirts, and the like.

Step six: think about her sense of style when you buy. If she tends toward blouses with romantic little lace collars and buttoned-up sweaters, chances are she will feel more comfortable in something delicate and soft than she would in, say, a low-cut, black lace, G-string teddy. By the same token, if she uses *Elle* magazine as a fashion guide, you should probably stay away from full-length cotton nighties with high, Victorian collars and go for something a little more daring. Use common sense, too. If she's really short, buy a short gown rather than a long one. If she's overweight and uncomfortable about it, don't buy a thigh-baring (*i.e.*, French-cut) teddy. If she's tall and slinky, buy her anything. But feel free to use your imagination, too. Picture her in this camisole or that one. And it's okay to buy stuff for your benefit — it shows a certain confidence, and girls like that.

Step seven: learn where to shop. Lots of guys think Victoria's Secret (in Copley Place or via catalogue) is a hip, cool, every-girl's-dream kinda place, but the place does carry a fair amount of polyester (a serious lingerie taboo). Better bets: Saks Fifth Avenue has a good selection, as does Understatements at the Atrium, in Chestnut Hill. But if you really want to guarantee happiness, stick with Goods, on Newbury Street. They have by far the best range of garments (from really outrageous G-string panties, silk stockings, and garter belts to cotton bathrobes you could give your mother), the quality is impeccable, and the saleswomen are sophisticated, helpful, and non-intimidating. A girl who opens a box from Goods is invariably a happy girl.

Step eight: give it to her in a private setting, nicely gift-wrapped, and preferably at night. Champagne helps too, but that, as they say, is another story.

— Caroline Knapp

LOVE NOTES

You and that special someone are about to sit down to dinner, with only the light of the flickering flames and their reflections off two gleaming porcelain plates. Or perhaps the meal is over, and you're edging closer together on the sofa. Either way, it's suddenly so quiet that you can hear the wine breathe. Something is missing.

Clever soul that you are, you realize you need music! But not just any music. You're also clever enough to realize that though you need quality, the likes of Richard Wagner, Cecil Taylor, and Melissa Etheridge probably aren't going to cut it. You need something smooth. Subtle. Romantic.

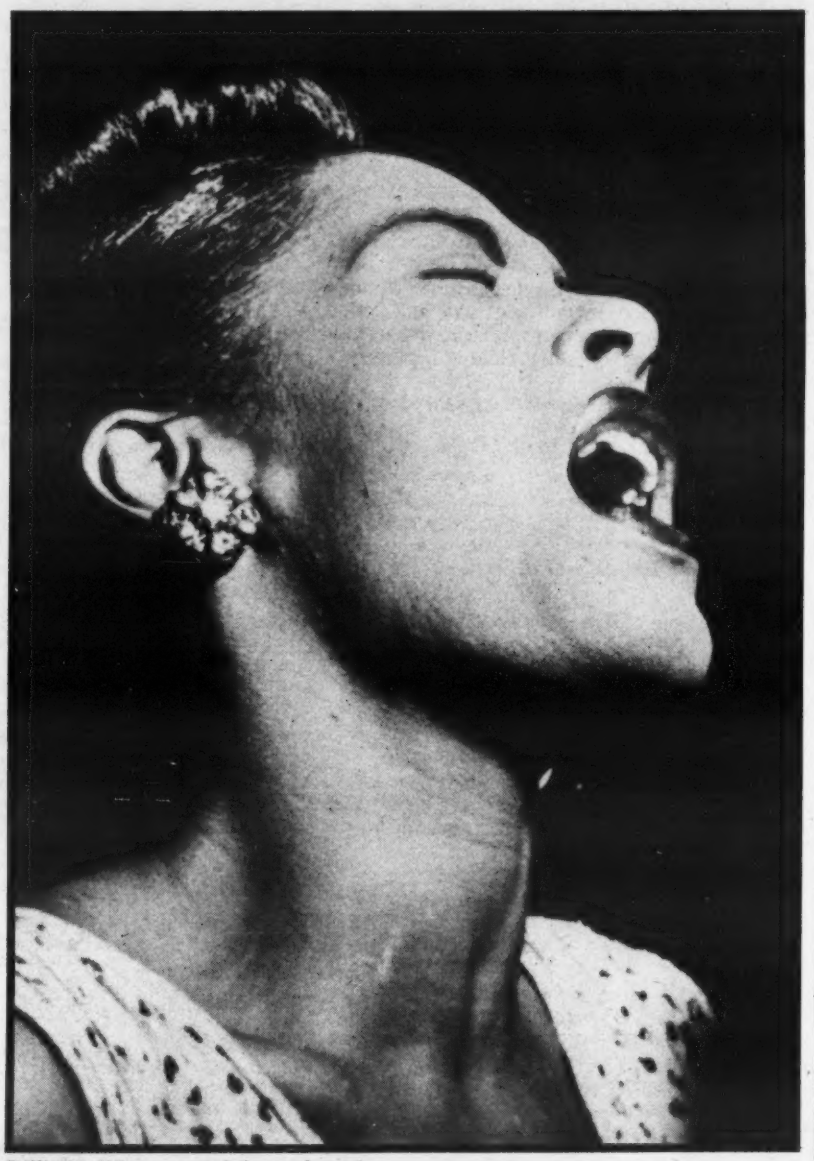
What to choose? Let's assume you and your companion have similar musical affinities (and frankly, if you don't, what are you doing together, anyway?). No matter what genre you prefer (except maybe rap), you can find romantic music to suit your taste. To help you, we sought guidance from a variety of musically minded Bostonians.

James Isaacs of WBUR radio recommends a number of pop-vocal, -blues, and -jazz albums for romantic listening. First, of course, is Chairman Sinatra's *In the Wee Small Hours* (Capitol). Other vocal favorites include Nat King Cole's *Where Did Everyone Go?* (Capitol), Shirley Horne's *I Thought About You* (Verve), and Marvin Gaye's *Romantically Yours* (Columbia). Billie Holiday is essential; Isaacs suggests either *Strange Fruit* (Commodore) or *The Billie Holiday Story* (MCA). On the blues side, he names Charles Brown's *One More for the Road* (Alligator) and Otis Rush's *Groaning the Blues*. Isaacs's romantic jazz-instrumental picks are *Charlie Parker with Strings* (Verve), saxophonist Ben Webster's *Ballads* (Verve), and "any ballads by Miles Davis on Prestige."

Jim Orleans plays double bass for the Boston Symphony Orchestra. His romantic favorites are by early 20th-century composers Alban Berg and Maurice Ravel. Orleans likes the first movement of the suite from Berg's opera *Lulu*, conducted by Eugene Ormandy (CBS), and the Bethany Beardsley version of Berg's *Seven Early Songs* (CBS). These include "Crown of Dreams," with text by Rilke, and "Liebesode," with text by Otto Erich Hartleben. From Ravel, rather than the notorious *Boléro*, Orleans picks the second movement of the Piano Concerto in G, as played by Arturo Benedetti Michelangeli (Angel), and the second suite from *Daphnis and Chloe*, performed by the BSO under Charles Munch (RCA). "It's those woodland nymphs," Orleans says.

WFNX's Neal Robert finds romance in a number of albums, mostly rock, though he also likes Claude Bolling's jazzy *Suite for Flute and Piano* (CBS) and country singer Mark O'Connor's *Meanings Of* (Warner Bros.). Robert's romantic rock records include Van Morrison's classic *Astral Weeks* (Warner Brothers), Daniel Lanois's recent *Acadie* (Warner Bros.), Cowboy Junkies' extremely mellow *The Trinity Session* (RCA), and Bob Marley's reggae manifesto *Survival* (Island). Robert advises that the more upbeat records be used to accompany conversational pursuits, like eating dinner, whereas the slower records should accompany ... well, after dinner. "It all depends on the activity — and the temperature," he says.

— Gary Susman



Billie Holiday: essential mood music

ALL HAIR-DRESSED UP

If you want to know the stylishly correct thing to do on any given night in Boston, ask a Newbury Street hairdresser. Here's how some salon distingués are celebrating Valentine's Day.

Marc Harris (John Dellaria): "Working late, giving the girls those last-minute 'dos."

Sandy Poirier (Born 2B Wild): "Getting out of the city and getting some fresh air is what I consider romantic, so I'm going skiing for the day. The only long line I want to deal with is a lift line."

Buddy (Frank Xavier): "Having a sex marathon."

Leslie Di Stefano (Frank Xavier): "Dinner at Biba."

Frank Xavier: "Celebrating the 14th anniversary of my business."

Dona Buebler (Vidal Sassoon): "Floating down the Thames with a friend from Germany."

Shawn Pulfrey (Vidal Sassoon): "I'll probably go out and see what's going on, maybe at Chaps. Unless an invite turns up in one of the cards. One can only wait and hope."

— Robin Vaughan

VIDEO VALENTINES

Movies to stay home with

Movies make us feel the whole gamut of emotions. On video, they're fare for the moments when we crave romance, either as a pastime to enjoy with a significant other, or in lieu thereof.

BATMAN

Michael Keaton's performance in *Batman* is capable of leaving as many viewers swooning in their seats as there are weak-kneed villains trembling in his wake. Mysteriously, the crucial scene, in which Vicki Vale discovers that her new lover, Bruce Wayne, and the Caped Crusader are one and the same, is rudely cut short. (No sooner does she enter the Batcave than Vicki is whisked off by Alfred, the butler.) And yet it's still one of the most romantic sequences in recent movies. After all, what leads to this revelation are some unique small moments — as when Vicki seduces the shy young millionaire, finally getting him into bed, only to wake and find him hanging upside down on a chin-up bar the next morning — that make you realize Bruce Wayne is no ordinary lover. Half the movie's fun is the chemistry between Kim Basinger (hardly a thinking woman's actress, but she gets you to identify with her here) and Michael Keaton, whose sexiness (is it the eyebrows?) turned out to be the film's nicest surprise. Let's hope the sequel goes back to the Batcave. What wonders is he hiding in there?

— Robin Dougherty

NIGHT OF THE LIVING DEAD

For me, a night of romance means a bottle of bubbly, my cutie on the couch, and *Night of the Living Dead* on the VCR. No other film has the potential to inspire such togetherness. From the first zesty bite of human flesh, she's in my arms, longing to be held. As zombies caper through a tug o' war with steaming, freshly cooked intestines, she snuggles closer and trembles with ... anticipation. And when a small dead girl begins to strip the flesh from her father's arm with her teeth and turns to drive a trowel through her mother's heart (an inspired moment of Valentine's Day imagery), my love squeals and buries her face in my shoulder, her hot breath dampening my cheek. Ah, sweet bliss.

On the theme of mother and child (and what kind of love could be purer?), there's another option for my more sentimental moods. The film's called *Gorgo* and involves the heart-wrenching theft of a child by soulless adventurers and the mother's desperate plight in seeking her child's return. That the mother and child are 350-foot-tall lizards who ravage London in the process is merely a concession to the box office. And finally, if Videosmith has been cleaned to the bone by other soft-hearts, I'll take *Quest for Fire*, a film about hairy Neanderthals discovering the missionary position. It makes me swoon every time.

— Ted Drozdowski

CASABLANCA

I know, picking *Casablanca* as a favorite romantic video is as original as giving roses on Valentine's Day. But what list would be complete without it?

Actually there's not a lot of conventional romance in *Casablanca*. No steamy sex scenes — you hardly get to see Rick and Ilsa kiss. But does that matter when you have Humphrey Bogart and Ingrid Bergman? Or a finale like the runway scene?

You could wonder whether Rick sacrifices Ilsa merely because fighting the Nazis means going in different directions. You could even wonder whether they'll get together once the war is over. I suppose it's a possibility. But for me that scene cuts deeper. Ilsa loves Victor, too, and in a film like this, marriage vows still count for something. So Rick gives her up, because he cares about her as much as he does himself — maybe more. You can't get more romantic than that.

— Jeffrey Gantz

THE FLY

The genre that is truest to the terror, dolor, and ecstasy of romantic love is, of course, the horror movie. What more poignant depiction of self-sacrifice is there than Jacques Tourneur's *Cat People* (1942), or more tragic rendition of obsessive attachment than *King Kong* (1933)? But the essence of romantic love is its persistence in the face of the inevitable dehumanizing processes of the physical universe, and there is no more relentless and exquisite portrait of that quality than David Cronenberg's *The Fly* (1986). It's tough enough keeping the spark of love aglow when a loved one's moods change, but when he or she starts shifting species, that's the real test. Geena Davis is equal to it, even as boyfriend Jeff Goldblum sheds bits and pieces of his humanity, scampers across the ceiling, and pukes on the doughnuts. The final scene is one unique in cinema: a masterpiece of special effects that is also a sublime affirmation of the human spirit.

— Peter Keough

NOW, VOYAGER

The 1942 kitsch classic *Now, Voyager* is a shrine to the Hays Code. In it, Bette Davis plays Charlotte Vale, a spinster who is released from her mother's domination by a benevolent shrink (Claude Rains) and then blooms under the romantic attention of a married man (Paul Henreid) she meets on a cruise. At the end, she returns him to his miserable marriage, preferring to love him indirectly, through his daughter (Bonita Granville), whom she's ensconced in her mansion and redeemed from the kind of loneliness and depression she herself felt as a child. "Don't let's ask for the moon," she cautions Henreid in the celebrated fade-out, "when we have the stars."

It's one of the most masochistic movies of all time, but even as you laugh at it, you can't help being caught up in the lushness of the romantic sentiment, largely because Davis brings so much conviction to the role. (You find yourself cheering for Charlotte's liberation.) And Henreid oozes Continental charm; he's like Charles Boyer without the talent, and there are worse things to be. The movie's most famous flourish is Henreid's way of offering Davis a cigarette: he places two between his lips, lights them both, and then hands her one. The last time I saw the movie, the audience went wild all three times he executed this bit of high romantic legerdemain.

— Steve Vineberg

ANNIE HALL

Annie Hall is often remembered as a dark take on relationships. After all, Woody Allen ends the movie with the joke about the man who puts off telling a psychiatrist that his brother thinks he's a chicken because the family needs the eggs — the analogy being that relationships are crazy and futile, but we keep trying because we must. But *Annie Hall* also reminds us of why we must. As its non-linear narrative unfolds, the film becomes a photo album of all the crystalline moments that make a romance sparkle: the awkward first time Allen's Alvy and Diane Keaton's Annie are together in her apartment (with subtitles showing their true feelings), or doomed lobsters and Annie's camera snapping away at a harried Alvy, or Annie and Alvy walking along the moonlit waterfront as he tells her, "I lurve you," because "love" is not a strong enough word. The movie is finally about Alvy's learning to let go when Annie outgrows him, but isn't that kind of sacrifice the most mature (and romantic) love of all? Annie Hall was the first movie in which Allen shared the spotlight with another performer, so that his usual Everyman is superseded by Everycouple. It remains his most generous film.

— Gary Susman

MY FAVORITE FLINGS

"If music be the food of love, play on": *Swingtime, Top Hat, Singing in the Rain, High Society, Gigi, West Side Story,* Ingmar Bergman's *The Magic Flute.*

"The course of true love never did run smooth": *The Rules of the Game, The Philadelphia Story, Masculine/Feminine, Only Angels Have Wings, Tom Jones, Broadway Danny Rose, Sherman's March.*

"The earth moved": *For Whom the Bell Tolls, The African Queen, Doctor Zhivago, The Unbearable Lightness of Being.*

Strange bedfellows: *The Beauty and the Beast* (girl meets beast), *Cat People* (boy meets cat), *Earth Girls Are Easy* (girl meets Martian), *Blade Runner* (boy meets robot).

Dangerous liaisons: *Vertigo, North by Northwest, Mississippi Mermaid, Last Tango in Paris, Chinatown, Mona Lisa, Dangerous Liaisons.*

"Star-cross'd lovers": *Jules and Jim, Bonnie and Clyde, Breathless, Breathless* (the remake), *Paris, Texas.*

In *Who Framed Roger Rabbit?*, Eddie asks Jessica what she sees in Roger, anyway. She answers, "He makes me laugh." My funny valentines: *It Happened One Night, Bringing Up Baby, The Lady Eve, The Palm Beach Story, My Man Godfrey, Manhattan, Married to the Mob.*

— Rebecca Nemser

THE WAY WE WERE

One Friday night during my sophomore year in college, a group of us watched *The Way We Were* in a dorm living room and wound up feeling a little silly when we found ourselves crying at the end. But I don't think you should be embarrassed to cry at *The Way We Were.*

The movie doesn't have the slick seamlessness of the '40s romances it tries to emulate, but it's doubtful any of those well-made "classics" had anything as emotionally affecting as the pairing of Barbra Streisand and Robert Redford. This story of mismatched lovers, a Jewish communist and a WASP golden boy who can't accommodate or give up on each other, gets much of its emotion from Streisand's superb performance. We yield to her even when we see how her aggressiveness and blind dedication to the cause make her unreasonable. Instead of being the story of how the ugly duckling Streisand is made beautiful by Redford's attentions, something quite different occurs. Streisand, a gorgeous woman who subverted Hollywood's conventional notions of beauty, humanizes Redford; for the only time in his career there seems to be an actor inside those stony good looks. The mixture of tearjerker glamor and real, messy feelings of love and regret get to you. The movie is the melancholy apotheosis of every impossible love affair you wished had worked out, which makes it the perfect picture to cry over — alone, or with your valentine.

— Charles Taylor

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Dubious thoughts on relationships

OUT THERE

by Caroline Knapp

HEIDI STETSON

The following are four theories about why relationships are hopeless — oooops! Make that "difficult."

Of course, there are already many, many theories out there in the popular literature on the difficulty of modern romance, but you won't find these among them. This is primarily because in order for a theory to make it into the popular literature, it has to be given a cute, peppy name, preferably one that involves creating one new word out of two old ones (such as *Loveshock* or *Heartbruise* or *Sexangst*) and then wrapping it around a definitive, zippy subtitle that promises to solve all your romantic difficulties forever and ever (the subtitle of *Loveshock*, for example, is *How To Recover from a Broken Heart and Love Again*). Our theories won't solve anything, but then again, we're not charging you $17.95 to read them.

Still, because it makes most of us feel better, we have provided each of the following theories with a cute, peppy name that you may feel free to use as an alternative. Read them carefully. Oh, and have a happy Valentine's Day.

1) The Theory of Reality Based on Menstruation (Alternative title: *MenstruShock: The Real Truth Behind Gender Differences*)

Consider. For at least two or three days each month, life looks ghastly to a girl. She feels sadness in the depths of her soul. She wants to cry, or yell, for no rational reason. And the condition feels permanent: she wakes up in the morning and thinks, "God, things are bleak, they always have been and they always will be." Boys don't experience this, at least not so drastically or so regularly. Without the ebb and flow of hormonal chaos, life flows in a more even, emotionally predictable way for them, and this has a significant effect on the way men and women experience the world around them and in turn, on the way they interact. For one, it explains why women tend to be more accepting of the ebb and flow of chaos in relationships — and better able in some cases to confront it. It's natural for them. They're accustomed to mood swings. They learn not to take sudden flashes of depression or rage too seriously, and it's proportionately easier for them to look at the men in their lives and say, "Hey, it may *feel* like things suck right now but that doesn't mean they actually *do* suck." By contrast, a boy who is suddenly seized with a sense of futility about a relationship, or hit with a simple, inexplicable case of savage blues, is more likely to panic, to single out a tangible source for the feelings (*i.e.*, "her"), and to react accordingly (*i.e.*, by fleeing). A related effect: girls are simply more accustomed to dealing with their feelings. While all the boys in America were out there playing baseball at age 12, the girls were inside with boxes of Maxi-pads, moping. They've had lots and lots of practice.

2) Dr. Judgment and Mr. Hormone: A Related Theory (Alternative title: *TestoTrauma: The Real Truth Behind Gender Differences*)

This is a very basic, sex-drive theory that is regularly alluded to in the common, albeit crude, female complaint: "Men think with their dicks." Not a very complex theory, but rather elegant in its simplicity: testosterone is the culprit, and even the most well-intentioned, objectively progressive, and emotionally sophisticated men are simply overwhelmed by it from time to time. Taken over. Transformed from Sensitive New American Man (Dr. Judgment) into leering, sex-crazed lech (Mr. Hormone). The result is less a gap in communication than it is a gulf. Example: a girl and a boy go out to dinner. She ponders such questions as: is he kind; is he ambitious; would he help with household chores? He thinks, "Jeez, nice gams." As long as the girl thinks he has nice gams too, they can both fool themselves into believing they have a "relationship," but this is generally short-lived. One day, a Kim Basinger look-alike will pass by as they're strolling down the street and Mr. Hormone will snap back into the boy's consciousness. The girl will pick up on this and want to "talk about it." From there, it's all downhill.

3) The Theory of Male Fear and Female Loathing (Alternative title: *BoyBalls: The Real Truth Behind Gender Differences*)

In her badly named but nonetheless insightful book, *Mantalk* (see?), *Cosmo* advice columnist Irma Kurtz tells of two people she knows: a man who, after taking six flying lessons, fantasizes about taking over the controls of a jumbo jet when the pilot is stricken by a heart attack, and a woman who is afraid to sleep on planes because she is convinced that if her consciousness lapses for even a second, the plane will lose control and crash.

Men, Kurtz suggests, function in response to fear; women function in spite of it. It almost goes without saying that this same difference shows up in romance. Substitute the plane with a relationship that threatens to crash and burn, and you get the same two responses: the boy acts, hoping he can escape the perils of romance; the girl thinks, believing that her vigilance will keep such perils at bay. Unlike airplanes, however, relationships don't have nice, well-marked levers and controls with which to guide the ill-fated beast to safety. In reality, therefore, the boy is more likely to act by throwing on a parachute and jumping out, while the girl will simply sit and agonize.

4) The Most Depressing Theory in the Universe (Alternative title: *DepreThesis: The Real Truth About Why You Should Stop Reading Stupid Theories About Gender Differences and Consider Psychoanalysis Instead*)

In a book published last year called *The Betrayal of the Self*, Swiss psychoanalyst Arno Gruen describes the extreme sensitivity of newborn infants and asks, "What happens when the mother does not respond appropriately, when for example, she does not respond lovingly to the child's demands?" He then answers, "The individual will be unable from the very outset to develop an integrated personality ... [his or her] autonomy will be destroyed ... [and he or she] will be taught not to recognize [his or her] own needs and motives."

Gruen, in other words, is using very elegant and sophisticated language to suggest what we all instinctively know: relationships are hopeless because people are hopeless and people are hopeless because their mothers screwed them up and their mothers screwed them up because *their* mothers screwed them up and ... well, you get the idea. ❑

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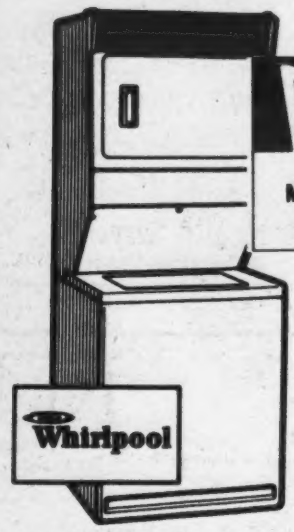

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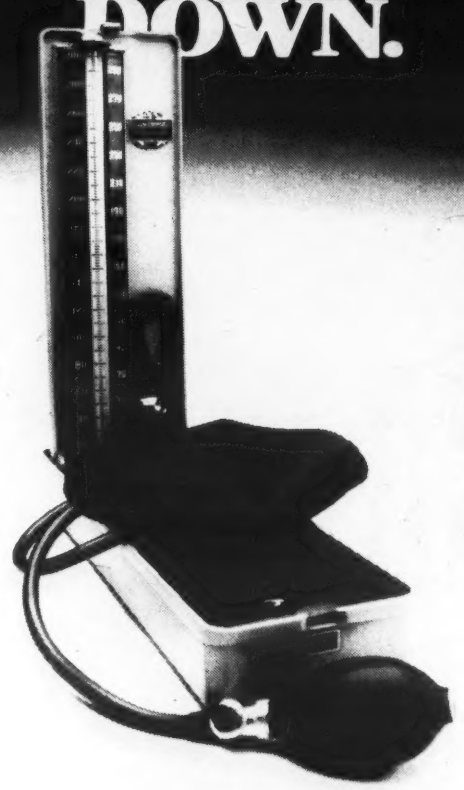

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THE STRAIGHT DOPE ®

by Cecil Adams

My uncle told me that once when he was cutting chickens' heads off in his farm, one chicken didn't die, but rather lived headless for two weeks. He told me he put it on display and charged admission to see it. He fed it through the rectum and gave it water from an eyedropper. Evidently he made a great deal of money from this chicken. Is it possible?

Jack Saltzberg
Montreal

Your uncle may well be putting you on, Jack — I certainly maximize the baloney when talking to *my* nephews — but sure, it's possible. In fact, a story along these lines appeared in the October 22, 1945, issue of *Life* magazine. L.A. Olsen, a farmer in Fruita, Colorado, had attempted to decapitate a Wyandotte rooster named Mike for purposes of supper. Perhaps moved by last-minute remorse, or perhaps because he was just uncoordinated, L.A.'s aim was off and he chopped off just the top two-thirds of Mike's head. This sheared off the frontal lobes, rendering the bird totally incapable of thinking about Immanuel Kant but leaving enough for the brain stem to take care of breathing, blood circulation, and the like.

Mike's owners, knowing an opportunity when they saw one, put him on exhibit at 25 cents a throw in Salt Lake City, then as now a center of sophisticated entertainment. They fed him with an eyedropper by way of his unclosed esophagus. *Life*, ever the paragon of good taste, published a close-up photo of this for the benefit of skeptics. Another shot shows Mike in the barnyard being eyed by his anatomically complete brethren. "Chickens do not avoid Mike, who, however, has shown no tendency to mate," the caption notes hopefully.

This sort of thing evidently occurs fairly often. When Dear Abby ran a column on it a while back she got clippings and eyewitness reports

SLUG SIGNORINO

about headless-but-living chickens from all over the country. The phenomenon has even found its way into literature, namely Garrison Keillor's *Leaving Home*. You don't think it happens in humans too, you've never had a good look at a game-show contestant.

♦

I thought cholesterol came from animal fat. How can palm oil be as bad for us as I keep reading?

Marcia Wichorek
Coral Gables, Florida

This is what comes of a constant diet of *USA Today*, Marcia kid — the fine points of life tend to slide right by you. Cholesterol as such is found only in animal products. But saturated fats, which (some feel) can produce high blood-cholesterol levels in humans, can be found in many things, notably "tropical" oils such as palm and coconut.

Nontropical oils, such as corn, soy, and safflower, are high in polyunsaturated fats, which reduce blood cholesterol. Why are tropical oils different? Because they come from more-forgiving climates. Vegetable oils are a major component of plant-cell membranes. But they've got to stay liquid to work, and saturated fats congeal when cold. To avoid this, plants in northern climates have to produce unsaturated fats, which don't congeal. Tropical plants, though, can get by with the saturated stuff.

One caution: discouraging the use of tropical oils is potentially controversial. The following amazing letter to the editor appeared recently in a health journal.

"Have you thought about what happens to the Third World countries who rely heavily on tropical-oil exports as a means of livelihood? The Philippines, for example, is beginning to suffer because of the sudden reduction in the US market for their oil products. And where will these tropical oils go now that the United States is not consuming them? To other lesser-developed countries, where the lifespan is actually going down now. Is there a difference in the value of a middle-class American life and the life of a poor Indonesian agricultural worker?"

In other words (as I understand it), Americans have an obligation to eat tropical oils to support Third World economies and keep the stuff out of the hands of poor people. Sort of like throwing ourselves on a slow-motion grenade. I've heard of liberal guilt, but this is ridiculous.

Is there something you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams, the Boston Phoenix, *126 Brookline Avenue, Boston 02215.*

Indian Globe

Curry me back to old Calcutta

DINING OUT

by Robert Nadeau

474 Massachusetts Avenue, Central Square, Cambridge, 868-1866. Open seven days, noon to 10:30 p.m. MC, Visa. No liquor. Sidewalk-level access.

KATHY CHAPMAN

Indian Globe is a rather good, exceedingly inexpensive restaurant. It does, however, confront three large problems, only one of which it can do anything about. The semi-tractable problem is that there are so many other Indian restaurants in Central Square; I make it a half-dozen in one small area. The problem isn't entirely competition (or where would Chinatown be?), but a smallish fish in such a populous pond needs a clear identity.

Outside Indian Globe's control is the problém that the idea of Indian cooking — ancient experience with intense combinations of many spices — is better than the reality of it. Also beyond the restaurant's control is the shadow of Indian restaurants in England, where the flavors seem so much more distinctive. Black-and-white versus technicolor is one cross-sensual comparison I've used. To some extent, the Indian restaurants of London recollected in Boston represent the idea of Indian cuisine rather than its reality. It also helps that they are surrounded by bland British food and, especially outside London, a paucity of Chinese restaurants.

Withal, there are pleasures to be had at Indian Globe. Things begin well with a complimentary papadum, the spicy wafer that tunes the palate for the fireworks to come. If you want a more soothing base, wait for the coconut soup ($1.95), which is thin and sweet, and rather delightful. The mulligatawny soup ($1.95) was simply thin and unpleasantly earthy, an all-lentil taste.

The usual pakoras (fritters) and samosas (here called "vegetable patties") are delightfully varied in spicing and benefit from the tamarind dip, fresh onion chutney, and especially a pureed onion dip. With the "house special platter" ($5.50) we also sampled some of the tandoori specialties, always a good direction where you see a waiter with a turban. The boti kebab (lamb) morsel was notably marinated and excelled over even the chicken tikka, usually the star of the Indian grill.

Entrees bring more of that fresh onion chutney, an aromatically spiced yellow rice, and a bland, soupy lentil dal. Depending on how you order, you might want a side order. The raita (yogurt salad, $1.25) was thin but efficacious at cutting the spicy heat. If you like Indian pickles (75 cents) — and it took me years to acquire a taste for the mock-rancidity of the mustard oil — Indian Globe serves a brand with an unusual variety of subjects. Besides the usual lime slices, I noted green mango, raisins, and a small, seedless object like a lotus seed — all hot as a riot in Punjab, but exquisite to initiates.

My favorite of the entrees was "chicken makhani" ($8.50), which puts a few pieces of simple tandoori chicken in a rich sauce of tomato and butter. It reinforced the turban in suggesting that Indian Globe should promote their roasting and grilling. On the negative side of that promotion, their version of "lamb del piyaza" ($7.50) I thought pedestrian, with the meat dried out. The use of lentils also helped remove the potential edge from this sauce based on onions, tomatos, and pepper.

The "palace special biryani" ($8.95) was attractively served in a kind of aluminum basket, but what really made this pilaf stand out was the liberal use of coriander, cashew nuts, and real basmati rice. I didn't note much of the promised saffron as a flavor, but the promised contents of chicken, lamb, shrimp, and vegetables were all there, along with homemade Indian cheese (paneer) as an unadvertised bonus. If you order biryani to avoid hot pepper, mention it to the waiter, as the default spicing is about one asterisk.

The menu is kind to vegetarians, with eight vegetarian entrees. We tried the nav ratan shahi korma ($6.50), a spicy, lightly sweet stew of nine vegetables, again well-laced with fresh coriander and cashews. Given the amount of coconut milk I suspect is used to thicken this sauce, I wouldn't exactly call it health food, but it will fill up and please the vegetarian member of your party and tempt a few carnivores.

Breads are an important part of this menu. I'd recommend the poori ($1.95), deep fried to puff up like balloons but tastily based on whole-wheat flour here. Onion kulcha ($2.25) — who says Central Square lacks kulcha? — is the flatbread answer to a bialy, cut into wedges, the better to roll up your boti kebab.

Drinks are not really a problem, since the service is good in the all-important refilling-the-water category. But you will like the lassi ($1.60), whipped diluted yogurt, which cools the spice and has an intriguing flavor of its own. "Mango juice" ($1.60) tasted like watered-down canned mango nectar and wasn't much good. The tea (60 cents) is flavored with cardamom.

Indian desserts are not often worth the calories, and these, as the managing editor said of a reporter she hoped would move on, "I cannot praise too highly." Actually, the kheer ($1.75) is a pleasant, simple, runny rice pudding, if you ignore the menu description, "A famous Indian sweet made from mild, rice fruits flavored with cardamom and rosewater." The kulfee ($2.25), the ancestor of all ice creams, here tastes primarily of sweetened condensed milk. Ras malai ($2), usually cottage-cheese balls in syrup, is here presented as cottage-cheese patties in sweetened milk. Pretty good, for ras malai.

Service at Indian Globe is attentive. Our waiter was apt to miss parts of our order. Learn from our error — don't mumble. The decor is pleasant but inelegant. Most of the wall art is large prints decorated with shiny sequins. Vinyl over linen is not a great tablecloth, but then, saffron makes a heck of a stain. The background music our night was modal accordion, or sounded like that to our Western ears. The open dish of fennel seeds and such to chew on the way out is a nice, traditional touch. ❑

DINING GUIDE

This directory is not like other restaurant listings. These are honest evaluations, distilled from our full-length reviews by Robert Nadeau. Every restaurant listed is recommended as being among the best of its type in its area.

The date appearing at the end of each entry indicates the year and month of review. Price range is rounded to the nearest dollar and is the range quoted for entrees, unless followed by "ac," indicating à la carte. Bear in mind some menus change seasonally.

RECENTLY REVIEWED

Beijing II, 1366 Beacon St., Coolidge Corner, Brookline, 277-1011, 277-1022. Mon.-Thurs. 11:30 a.m.-midnight; Fri. and Sat. 11:30 a.m.-1 a.m.; Sun. noon-midnight. AE, CB, DC, MC, Visa. Full bar. $6-12 (ac).

Another sequel, satisfying the middle-brow taste for generous platters of aptly fried food, inexpensive. The specialties are scallion pancake, General Gau's chicken, and sesame beef. Don't order anything arty and you will be mightily pleased. We all agree that dry-sautéed, spicy green beans — my favorite item here — aren't arty, right? (9/89)

Biba, 272 Boylston St. (Heritage on the Garden), Boston Park Square, 426-7878. Mon.-Thurs. 7-11 a.m., 11:30 a.m.-2:30 p.m., and 5:30-10 p.m.; Fri. 7-11 a.m., 11:30 a.m.-2:30 p.m., and 5:30-11 p.m.; Sat. 5:30-11 p.m.; Sun. 11:30 a.m.-3 p.m. and 5:30-10 p.m. All credit cards. Full bar. $16-24 (ac).

Hard to call this Boston's best restaurant because it is so novel and large-spirited it falls into its own category. Certainly the restaurant all Boston is talking about, with a vivid combination of bold decor and bolder food flavors. Ultra-trendy yet informal and frank in its love of fried food, strange foodstuffs, and familiar foods done as never before. The jazzed-up classics are generally more fun than the Chinese cover versions, but it's all tremendous fun. Don't be over-

Continued on page 12

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awed, be happy. (9/89)

Boston Chicken, 111 Harvard St., Brookline Village, 739-3900. Daily 11 a.m.-10 p.m. No credit cards. No liquor. $4-5.

Six tables sneak this roast-chicken take-out into the restaurant category. As such, it's a no-frills, no-service bargain in gourmet fast food. Why go to some national chain when you can have rotisserie chicken, fine chicken pie, real mashed or boiled potatoes, and a choice of yuppie salads and cookies for a few dollars more? Bring your favorite barbecue sauce from home. (10/89)

Cambridge Brewing Company, Building 100, One Kendall Square, East Cambridge, 494-1994. Mon.-Wed. 11:30 a.m.-11 p.m.; Thursday 11:30 a.m.-midnight; Fri. and Sat. 11:30-1 a.m.; Sun. 11:30 a.m.-10 p.m. AE, MC, Visa. Beer. $5-8.

A brew pub with excellent ales, working back from the outstanding "Charles River Porter." The food is basic fern bar, with good chowder, salads, burgers, fish and chips, and potato skins. With anything fancier, our critic found fault. Build your dinner around the brews. A loud setting with a pretty sedate, MIT-ish crowd, so far. (7/89)

Centre Street Café, 597 Centre St., Jamaica Plain, 524-9217. Mon. and Wed.-Fri 7:30 a.m.-4 p.m. and 5-10 p.m.; Tues. 7:30 a.m.-4 p.m.; Sat. 9 a.m.-3 p.m. and 5-10 p.m; Sun. 9 a.m.-3 p.m. and 5-9 p.m. No credit cards. No liquor. Access over two bumps from sidewalk level. $7-11 (lunch $3-5).

Headquarters for the fringes of Jamaica Plain's burgeoning bohemia. Nine motley tables of bliss for fans of near-vegetarian cuisine. Some of the dinner items, such as the "jumping shrimp" appetizer, are as elegant as any in town. Entrees like Thai chicken are funky but filling. Lunches, such as the holdover "blackbird sandwich" and the homemade desserts are the real treats, along with the overheard conversations. (8/89)

Goemon Japanese Noodle, 1 Kendall Square (Building 100), Cambridge, 577-9595. Mon.-Thurs. noon-9:30 p.m.; Fri. and Sat. noon-10 p.m.; Sunday noon-8 p.m. AE, MC, Visa. Full bar. $4-8.

Genuine Japanese noodle house with a simple, effective menu. Cheap, yet it is a sit-down restaurant romantic enough for dates on a budget. Superb appetizers, and three kinds of homemade noodles with a variety of toppings. I loved all the noodles and recommend fried tofu squares (abura age) as a sleeper topping. Green-tea ice cream more controversial. If it seems exotic, just order tempura and you've got fine fried food in a real restaurant at fast-food prices. Noodles are Japan's most popular fast food. (7/89)

Hoo-Doo Barbeque, 835 Beacon St., Boston Audubon Circle, 267-7427 (BOS-RIBS). Mon.-Sat. 11-1 a.m.; Sun. noon-1 a.m. AE, MC, Visa. Full bar. One step up from sidewalk level. $5-12.

White barbeque, with more emphasis on the great sauce than the necessary slow cooking, but plenty of good food cheap. The sauce favors pork ribs, but seafood specials are surprisingly good. Great jukebox with funky music of all periods and an interior heavily decorated with collectables and trivia, overframed. Late hours, which suits this food, and informal. Big enough to build its own in-crowd, and I'm joining. (9/89)

Jasper's, 240 Commercial St., Boston Waterfront, 523-1126. Dinner Mon.-Fri. (reservations only). AE, CB, DC, MC, Visa. Full bar. $20-37.

Luxurious and very expensive, but a challenging stew for those who equate quality with refinement. Old flavors contend with top-quality ingredients and techniques. All the great meals are illuminating — this one makes you define your own taste. Entrees ask questions like: "Lobster is a luxury food and you've paid to have it cooked in the best and most difficult way, but aren't pepper and smoke where it's really at?" (8/89)

Las Palmas, 162 Park St. (corner of Central and Hawthorne), Chelsea, 884-4349. Wed.-Mon. 11 a.m.-10 p.m. No credit cards. No liquor. Up one step from sidewalk level. $5-10.

To hell with cocaine — Colombia should export restaurants. If Las Palmas is typical, Colombian cooking is mild-flavored, meat-and-potatoes (and seafood), and incredibly generous for the price. A well-translated menu and a visibly clean kitchen should reassure anyone. Repeat after me: steak, fried fish, enormous bowls of soup, tostones, plato montanero, chorizo sausage, and excellent coffee, of course. (9/89)

Pho Pasteur, 8 Kneeland St., Chinatown, Boston, 451-0247. Daily 9 a.m.-9 p.m. No credit cards. No liquor. Access up three steps from sidewalk level. $3-5.

Superb specialist in noodle soups, beef or chicken based, with a variety of mix-ins. Also a line of drinks and desserts, and some like "avocado juice" (actually a luscious milkshake) that are both. Small, homy, clean place serving food like mama used to make, if your mama was Vietnamese. (9/89)

Royal India, 1215 Comm Ave (corner of Harvard St.), Allston, 787-2141. Mon.-Sat. 11:30 a.m.-3 p.m. and 5-10:30 p.m.; Sun. 5-10:30 p.m. MC, Visa. No liquor. $6-10.

New management is pressing a Northern Indian food policy, which means great breads, fascinating creamy curries with fresh coriander liberally applied, and a steady, slow-burn level of spicing, similar to the "one asterisk" dishes in Thai places. Some disappointments on the tandoori menu and the frying could be lightened up, but everything we had was edible — nay, filling, generous, and inexpensive. Don't miss the Moglai murgh (chicken and mushrooms) and watch for blackboard specials. (10/13)

Tijuana, 164 Broadway, Chelsea, 884-7494; 290 Somerville Ave., Union Sq., Somerville, 628-7494. Daily 11 a.m.-11 p.m. AE, MC, Visa. Beer and wine (Chelsea only). Both locations up one step from sidewalk level. $7-13.

Two cheap Mexican restaurants with largely Latin staff and (in Chelsea) clientele. The Tex Mex food is mediocre, except for good chile con carne. Try the funkier and southerner dishes such as jalisco tamale, puerco adobado, molotitos, or the no-spice fried dishes like pollo a la tijuana done up in corn flakes. Chelsea is cheaper and has a little more *sabor* but both have uniformed mariachis playing and singing Friday through Sunday, and they're a trip. (8/89)

AMERICAN REGIONAL

Cactus Club, 939 Boylston St., Back Bay, Boston, 236-0200. Daily noon-11:30 p.m. AE, MC, Visa. Full bar. Up six steps from sidewalk level. $7-11.

Plenty of decor and a trendy Southwest menu with Caribbean hedges. The unifying theme is dinner as tourism, and the commitment to regional flavors is only sauce-deep. But they do use real coriander, and the fried prairie oysters are delicious in addition to affording the opportunity for various smutty jokes. Ribs, grilled fish and meats, barbecue, and salads decently priced; dodge conch fritters, desserts. (6/89)

Cottonwood Café, 1815 Mass Ave, Porter Sq., Cambridge, 661-7440. Sun.-Thurs. 11:30 a.m.-4 p.m. and 5-10 p.m.; Fri. and Sat. 11:30 a.m.-4 p.m. and 5-11 p.m. AE, MC, Visa. Full bar. $14-20.

At last, Southwest American Nouvelle comes to Boston. The basic flavors of corn, Chile peppers, smoke, and cilantro overcome almost any experiments. The seafood anomalies are often quite tasty, as when "seafood posole" turns out to be a bouillabaisse-like fish stew with hot pepper. Regular "Mexican food" much better than we usually get. (3/89)

Dovecrest Indian Restaurant, Summit Rd., Arcadia Village, Exeter, RI, (401) 539-7795. Daily 11:30 a.m.-9 p.m. AE, MC, Visa. Full bar. Up two steps from street level; one step is ramped. $6-9 (ac).

Southern New England's best-known Native American eating place. A standard American menu of steaks, chops, and seafood leavened with hearty vegetable dishes, a daily game special, and a lot of old-fashioned New England food. Great clear-broth chowder, Johnny cakes with sausages, funky quahog pie, fine fried chicken, and Indian pudding. Friendly, casual service; rustic, but not an anthropological experience. (7/88)

Gruber's Bayside Restaurant and Deli, 229 Commercial St. rear, Provincetown West End, (508) 487-0765. Thurs.-Mon. 11 a.m.-11 p.m. MC, Visa. Full bar. Up one step from street level. $8-13.

A very nice, even imaginative, deli with pretenses in the evening of being an unforgettable bargain bistro, based on one or two special dinners. The prices are right, and chef Howard Gruber has the talent to bone out a trout and put it back together. The turkey dinner, with tasty gravy and real mashed potatoes, is a prospect. (6/89)

Ken's Steak House, Route 9, Framingham's "Golden Mile," (508) 875-4455 or (508) 235-5414. Mon.-Fri. 11:30 a.m.-10 p.m.; Sat. 4-10:30 p.m.; Sun. 5-9 p.m. All credit cards (including Discover). Six steps up from sidewalk level. $15-20 (lunch $7-13).

Vanishing Americana, a genuine suburban road house full of no-kidding continental dishes and a few colonial revivals. Our reviewer praised the clam chowder, seafood luncheon specials, cheap desserts, and stolid middle-class values. Men must wear jackets. But of course. (6/89)

New Jillian's, 1185 River St., Cleary Sq., Hyde Park, 361-7799. Mon.-Fri. 11:30 a.m.-10 p.m.; Sat. 5-10 p.m. No credit cards. Local checks. Beer and wine. $8-17.

Mako shark and blackened redfish in a meat-and-potatoes neighborhood. Cheap lobster specials, solid fried fish, good fried potatoes, and plenty of butter and garlic where it counts, such as in the shrimp on linguini. Desserts, decor, service, and many of the customers are strictly casual. Dress down; eat up. (8/88)

Peppercorn's, 154 Prospect St., Cambridge, 661-2022. Tues.-Thurs. 11:30 a.m.-10 p.m.; Fri. 11:30-10:30 p.m.; Sat. 5-10:30 p.m.; Sun. 10 a.m.-2:30 p.m. (brunch). MC, Visa. Full bar. Access up a two-inch bump from sidewalk level. $5.50-10.

Despite trendy (and delicious) Samuel Adams beer on tap, this is a real American meat-and-potatoes bar and grill with food good enough to take out. Definitive burgers, marinated "char-grilled beef tips," and an excellent seafood casserole (actually more of a mixed bake). (6/88)

Serendipity 3, 120 South Market Building, Faneuil Hall Marketplace, Boston, 523-2339. Mon.-Wed. 11:30 a.m.-11 p.m.; Thurs.-Sat. 11:30 a.m.-12:30 p.m.; Sun. 10:30 a.m.-10 p.m. All credit cards. Full bar. Bar and some tables up a two-inch bump from sidewalk level; most tables either up or down a full flight of stairs. $5-12.

If you like T.G.I. Friday's, this place has less energy and decor but better food and hipper jokes. How about naming a frozen drink a "Kiwi Herman"? Giant menu is a square yard of cute food, some of it good: fried zucchini, blue-corn nachos with goat cheese, burgers, seafood, and "Ftatateeta's toast" (a blintz-like concoction). Some weak spots too, but all of it edible and conversation making. (8/88)

Stan Salter's Village Deli, 643 VFW Parkway, West Roxbury, 327-2260. Sun.-Wed. 8 a.m.-10 p.m.; Thurs.-Sat. 8 a.m.-11 p.m. No credit cards. Beer and wine. $6-7.

Delectable "Rumanian" pastrami sandwich, an endangered species in the Boston area. Also, corned beef, tongue, hot brisket, kippers and eggs. A Zen master of the steam drawer. (8/88)

CHINESE

Hong Kong Cuisine, 27-29 Beach St., Boston Chinatown, 451-2006, 451-2647. Daily 8:30 a.m.-11 p.m. No credit cards. No liquor. $6-11 (ac).

Strictly authentic from the first sausage bun in the morning to the last steamed fish of the evening. Dinner menu leans toward poultry and pork, but there's also an outstanding salt-and-pepper squid-and-seafood hot pot. Even a Szechuan dish, General Gau's chicken, is full of strong flavors, correctly balanced. (4/89)

House of Peking, 1105 Mass Ave, Harvard Square, Cambridge, 491-1167. Sun.-Thurs. 11:30 a.m.-10 p.m.; Fri. and Sat. 11:30 a.m.-11 p.m. Mandarin dim sum Sat. and Sun. 11:30 a.m.-3 p.m. AE, MC, Visa. No liquor. $5-11.

A modest Mandarin-Szechuan restaurant with awfully reasonable prices for Harvard Square. You'll be happy with the standards as well as some specialties such as king-crab egg rolls and "small steamed pork pastries" on the Saturday and Sunday dim sum lunch menu. (3/89)

Noble House, 1306 Beacon St., Coolidge Corner, Brookline, 232-9580. Mon.-Thurs. 11:30 a.m.-midnight; Fri. and Sat. 11:30 a.m.-1 a.m.; Sun. noon-midnight. AE, MC, Visa. Full bar. $6-15 (ac).

According to our reviewer, "some dishes are outstanding, and the decor and service are the best ever offered by a local Chinese restaurant in this price range." Recommended: deep-fried calamari, General Gau's chicken (actually better than barbecue), chicken with cashews, and anything moo shi. (6/88)

Taiwan Cuisine, 63 Beach St., Chinatown, Boston, 451-5222. Sun.-Thurs. 11 a.m.-midnight; Fri. and Sat. 11-1 a.m. No credit cards. No liquor. Up one small step from sidewalk level. $5-12 (ac).

Wow! Cantonese seafood and Taiwan-Mandarin dishes on the same menu, and both as delectable as you can find. Taiwan Cuisine is still one of the best restaurants in town for clams in black-bean sauce, steamed whole fish, noodle soups, and stir-fries, including a peppery Szechuan orange-flavored beef. The Taiwan modernizations include extra deep-frying and plenty of garlic. (6/89)

INDIAN

Indian Delight, 483 Cambridge St., Allston, 782-0021. Mon.-Sat. 11:30 a.m.-10:30 p.m.; Sun. 5-10 p.m. AE, MC, Visa. No liquor. Access up a one-inch bump from sidewalk level. $6-10 (ac).

Modest storefront with some of the best Northern Indian food around. Excellent tandoori (grilled) meats, rich lamb do piaza, tangy chicken pishori, and a good list of vegetarian dishes, some new to this area. Also swell fried appetizers and soups, flatbreads, and real basmati rice. Desserts only average. (12/88)

ITALIAN

Davio's Café, 204 Washington St., Brookline Village, 738-4810. Sun.-Thurs. 11:30 a.m.-3 p.m. and 5-10:30 p.m.; Fri. and Sat. 11:30 a.m.-3 p.m. and 5-11 p.m. All credit cards. Full bar. Access up two steps from sidewalk level and most dining space up a full flight of stairs. $11-20.

Remarkably good north Italian food in a converted Irish pub: gourmet pizzas, salads, veal chops, braised lamb shanks, rib steaks, a vegetable garnish like a Renaissance painting of a harvest, and a superlative decaf espresso and cappuccino. Some crowding and noise. Kind of dressy. (2/89)

Grazie, 275 Washington St., Newton Corner, 332-2932. Mon.-Thurs. 11:30 a.m.-3 p.m. and 5-10 p.m.; Fri. 11:30 a.m.-3 p.m. and 5-11 p.m.; Sat. 5-11 p.m.; Sun. 4-9 p.m. All credit cards. Full bar. $7-10.

Your children can crayon on the paper table coverings and eat cheap, while you can dine copiously, cheaply, and well on Sicilian grilled-tomato salad, fried squid, gourmet pizza, and six shapes of al dente pasta in a variety of sauces. Don't miss the grilled shrimp and vegetables and the cannoli tinged with anise. Huge and sometimes loud. (11/88)

Pastavino, 75 Park Plaza, Boston Park Square (at The Heritage on the Garden), 482-0010. Mon.-Thurs. 11:30 a.m.-2:30 p.m. and 5:30-11 p.m.; Fri. and Sat. 11 a.m.-2:30 p.m. and 5:30 p.m.-midnight; Sun. 11 a.m.-3:30 p.m. and 5:30-11 p.m. AE, DC, MC, Visa. Full bar. $8-22.

Homemade pastas, fine salads, and desserts at moderate prices; well-selected but high-priced wines. A basically familiar and delicious menu with exotic Italian names. The whole thing inside walls of mirrors. What you see is how an upscale trattoria looks where Pastavino began: France. (4/89)

Rino's Place, 258 Saratoga St., East Boston, 567-7412. Mon. and Tues. 10:30 a.m.-7 p.m.; Wed. and Thurs. 10:30 a.m.-9 p.m.; Fri. and Sat. 10:30 a.m.-10 p.m. No credit cards. Beer and wine. Access up two steps from sidewalk level. $5-12.

Old-fashioned, small Italian restaurant, the kind you can't much find in town anymore, but open and thriving in East Boston. Cheap and tasty. Corners have been cut, but not on the long-simmered red sauce and the homemade pasta dishes. Go early and often to the grated-cheese shaker. (4/89)

Sterling's Café and Medici's, 342 Longwood Ave., Brookline, 232-9770, 232-9771. Mon.-Sat. 7-11 a.m., 11:30 a.m.-2:30 p.m., and 5:30-10 p.m.; Sun. 7-11 a.m., 11:30 a.m.-2:30 p.m., and 5:30-9 p.m. (Medici's as above, but lunch and dinner only.) All credit cards. Full bar. Validated parking. (Medici's) $15-21.

An undiscovered fine Italian restaurant. Sterling's Café is a bar with good but bland food, except where it grabs things from Medici's kitchen. More business and better desserts will help. (1/89)

LATIN AMERICAN/ CARIBBEAN

Batey Taino, 279A Broadway, Cambridge, 354-3378. Tues.-Thurs. 1-10 p.m.; Fri. and Sat. 1-11 p.m.; Sun. 2-10 p.m. No credit cards. No liquor. No wheelchair access. $6-13.

An authentic revival of Puerto Rican cooking with richly flavored soups and stews. Plenty of tasty (not spicy) food cheap, from tripe and roast pork to shrimp and red snapper, yet in middle-class surroundings. An ideal place to encounter Puerto Rican food for the first time, or for a culinary reunion. (3/89)

Chez Vous Creole, 1263 Cambridge St., Inman Sq., Cambridge, 868-3161. Daily 11 a.m.-11 p.m. No credit cards. No liquor. Access up two steps. $6.50-15.

Unusual Haitian restaurant with mild but rich-flavored "Creole soup," stewed conch, goat, fried-pork stew. (5/88)

E.B. A Rendez-Vous, 152A Columbia St., Cambridge, 661-8858. Daily 11 a.m.-11 p.m. No credit cards. No liquor. $6-8.

Cambridge's second Haitian restaurant. Cheap and very filling with serious portions of meat, fried plantains, and rice and beans. Get in Sundays for the rich, savory, peppery squash soup. If you're new to Haitian food, fried pork or fried fish is familiar and delicious. (12/88)

El Rancho, 1126 Cambridge St., Inman Sq., Cambridge, 868-2309. Tues.-Sat. 11 a.m.-9 p.m. No credit cards. No liquor. $3-7.50.

Boston's six-table Salvadoran restaurant. Incredibly cheap. Some dishes of primarily nostalgic value but we recommend: guacamole, mondongo, camarones en salsa roja, tamales de gallina (chicken-filled tamales), tamales de elote (corn-on-corn), and liquados (fruit drinks). (8/88)

LUXURY

Boston Harbor Hotel, 70 Rowes Wharf, Boston Waterfront, 439-7000. Mon.-Thurs. 11:30 a.m.-4 p.m. and 5:30-10 p.m.; Fri. 11:30 a.m.-4 p.m. and 5:30-11 p.m.; Sat. 5:30-11 p.m.; Sun. 10:30 a.m.-2:30 p.m. and 5:30-11 p.m. All credit cards. Full bar. $16-25 (ac).

According to our reviewer, "quite the best food Boston has ever been offered with such a good view." Dessert is the outstanding course, though the kitchen does well with dishes like the medley of three fish in three sauces. Dress up. The decorative theme alludes to nautical proprietorship, with old maps, ship models, dark paneling, and that view. (7/88)

Giannino's, Charles Square (behind the

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Charles River Hotel), Cambridge, 576-0605. Daily 11:30 a.m.-final seating at 10 p.m. AE, DC, MC, Visa. Full bar. $15.50-24.50.

If gourmet dining makes you feel pressured, Giannino's offers many of the same thrills without the pressure. Have fancy soups or salads, the misnamed coulibiac of roast duckling, grilled tuna, or familiar-sounding Italian dishes Frenchified. Enticing array of desserts. (11/88)

Morton's, One Exeter Plaza (Boylston at Exeter), Back Bay, Boston, 266-5858. Mon.-Fri. 11:30 a.m.-2:30 p.m. and 5:30-11 p.m. AE, DC, MC, Visa. Full bar. $13-23.

A modern reconstruction of a Chicago steak house. Surely the last upscale restaurant in Boston where one can smoke a cigar without objections (even from us: the ventilation is excellent). Bizarre presentation of cello-wrapped raw meat and a dying giant lobster. And despite it all, a custom-aged porterhouse steak of unimaginable flavor and tenderness. (9/88)

NEW AMERICAN CAFÉS

Border Café, 32 Church St., Harvard Sq., Cambridge, 864-6100. Mon.-Thurs. 11 a.m.-1 a.m.; Fri. and Sat. 11 a.m.-2 a.m.; Sun. noon-1 a.m. AE, MC, Visa. Full bar. $3-11.

Fun-food place with above-average quasi-Cajun and almost-Tex Mex food. A good value when the food is good, as on the fresh fried tortillas and salsa (complimentary), the Caribbean shrimp (coconut in the batter), and the popcorn shrimp. (6/88)

Echo, 279A Newbury St., Back Bay, Boston, 236-4488. Mon.-Sun. 11 a.m.-midnight. AE, DC, MC, Visa. Beer and wine. Access to outdoor café tables only. $12.50-22.50.

Enjoy the rich soups, garlicky eggplant timbale, or Maine crab cakes. This is a kitchen that grills and sauces well, doesn't overdo anything, but dotes on cream. Capitalize on that prejudice when you get to desserts: a don't-miss mousse and crème brûlée. Dress for a white room that will show you off. (9/88)

On the Park, 315 Shawmut Ave., South End, Boston, 426-0862. Mon.-Thurs. 6-10 p.m.; Fri. 6-11 p.m.; Sat. 9 a.m.-3 p.m. and 6-11 p.m.; Sun. 9 a.m.-3 p.m. and 6-9 p.m. Visa, MC. Beer and wine. Up two steps from sidewalk level. $8-15 (ac).

"Terrific from the homemade breads to the fabulous fruit desserts," our reviewer writes. "Food with a verve at a price that doesn't set fire to the wallet." Does well even with weird ideas like lobster quesadillas. Garlic a favorite spice. Only 12 tables, yet some elegance; you may want to dress up. (8/88)

224 Boston Street, 224 Boston St., Dorchester, 265-1217. Tues.-Sun. 5:30-10 p.m.; Sunday (brunch) 10:30 a.m.-2:30 p.m. No credit cards; checks accepted. Beer and wine. Access up two steps from sidewalk level. $9-13.

The yuppie neighborhood grill comes to the corner of North Dorchester, South Boston, and Roxbury. It becomes cheaper, with an outstanding spread of $3 desserts. Better sauces than most, especially the mussels in garlic, the wine-and-cream sauce, and the lime mayonnaise that accompanies the fish cakes. This one is a check-rated "best buy." (11/88)

SEAFOOD

Boston Lobster House, 256 Commercial St., Boston, 720-1188. Mon.-Thurs. noon-2:30 p.m. and 5:30-10 p.m.; Fri. noon-2:30 p.m. and 5:30-11 p.m.; Sat. 5:30-11 p.m.; Sun. 5:30-10 p.m. All credit cards. Full bar. Access up one step. $14-20.

Boston's first upscale lobster house, with eight lobster entrees, lobster stew, and lobster cocktail. A full menu of fancy seafood dishes, a few meat entrees, and a lengthy wine list. The owners and chefs are Chinese-American, so most of the lobster variations are Asian. Prices are very reasonable for the quality of ingredients and the atmosphere. A lot of romance for the money and a terrific new answer to "Where do I go for a good lobster?" (9/88)

Boston Sail Loft, One Memorial Drive, Kendall Sq., Cambridge, 225-3888. Mon.-Wed. 11:30 a.m.-10 p.m.; Thurs. and Fri. 11:30 a.m.-11 p.m.; Sat. 5-11 p.m.; Sun. noon-10 p.m. AE, DC, MC and Visa. Full bar. $5-12.

Cheap alternative to the two fancier seafood restaurants in Kendall Square. Good, generous fried-seafood platters, with calamari and clams the most outstanding. Good blackened tuna and some of the cheapest lobsters in town. (12/88)

SOUTHEAST ASIAN

Bangkok Bistro, 1952 Beacon St., Cleveland Circle, Brookline, 739-7270. Tues.-Sat. 11:30 a.m.-3 p.m. and 5-10 p.m.; Sun. and Mon. 5-10 p.m. AE, MC, Visa. Beer and wine. $6-10.

Crisp, stylish Thai café with generally excellent food, though not so sophisticated as the very best Thai places. A few novelties such as stuffed, wrapped, fried "Bistro Shrimp." Topnotch sate, pad thai, stir-fries, and a powerhouse chocolate cake. (3/89)

Bangkok House, 50 John F. Kennedy St., Harvard Sq., Cambridge, 547-6666. Daily noon-3 p.m. MC, Visa. Beer and wine. No access; a full flight of stairs below sidewalk level. $6-12.

Nice, inexpensive, second-rank Thai restaurant in a Harvard Square basement. Two nixes: fried sate and mediocre pad thai. But several pluses: a tasty seafood combination in a pot, an exquisite, incendiary beef with basil leaves and chili, a toothsome tod man koong appetizer, and a delicious fried honey-banana dessert. (10/88)

Pattaya, 1032-1036 Beacon St., Audubon Circle, Brookline, 566-3122. Sun.-Thurs. 11:30 a.m.-3 p.m. and 5-10 p.m.; Fri. 11:30 a.m.-3 p.m. and 5-10:30 p.m.; Sat. 11:30 a.m.-10:30 p.m. MC, Visa. Beer and wine. $7-12.

First-class new Thai restaurant with dazzling food and decor. Don't miss Pattaya roll (the thinnest, crunchiest spring rolls possible), Penang beef, ruby shrimp, crystal-noodle soup, or the "diet dish" Marina Bay broiled scallops. Solid versions of pad thai and sate, and a homy, sweet coconut-milk-and-banana dessert. (10/88)

Pho Hiên Vuong, 682 Washington St., Boston Combat Zone, 482-7467. Mon.-Thurs. 8 a.m.-11 p.m.; Fri.-Sun. 9 a.m.-midnight. No credit cards. No liquor. $3-5.

Pho Hiên Vuong serves nothing but soups, drinks, and liquid desserts, so you can drink breakfast, lunch, and dinner without touching alcohol. The core dish is pho, the North Vietnamese beef soup as satisfying as the Jewish chicken soup, and action-packed with dippable beef slices and stir-in salad. (5/89)

Singha House, 1105 Mass Ave (below street level), Harvard Square, Cambridge, 864-5154, 864-5157. Mon.-Thurs. noon-3 p.m. and 5-10 p.m.; Fri. and Sat. noon-3 p.m. and 5-10:30 p.m.; Sun. 5-10 p.m. AE, MC, Visa. Beer and wine. $6-13.

Contemporary decor introduces a menu with well-made Thai dishes such as a definitive sate and a crunchy-fiery Penang duck. Try fried rice with taro root as a variation on your usual pad thai. Notably generous with shrimp and cautious with grease, two excellent signs. (5/89)

OTHER

Addis Red Sea, 544 Tremont St., South End, Boston, 426-8727. Mon.-Thurs. noon-11 p.m.; Fri.-Sun. noon-midnight. AE, MC, Visa. Beer and wine. No access. $6-12.

Boston's third Ethiopian restaurant. The food is well made, though the spicy sauces are somewhat monochromatic. Almost every dish comes in a version spiced with fiery "berbere" powder and another version without. The basic foodstuffs shine through. Come prepared to eat with your hands, using the soft "injera" flatbreads. (10/88)

Casa Portugal, 1200 Cambridge St., Inman Sq., Cambridge, 491-8880. Daily 4:30-10 p.m. AE, MC, Visa. Full bar. $8-14.

Excellent Portuguese restaurant with support from surrounding Cambridge ethnic community. Specialties: mixed-seafood stews, squid stew (lulas guisada), pork trimmings. Cheap, too. (5/88)

Dali, 415 Washington St., Somerville, 661-3254. Mon.-Sat. 5 p.m.-12:30 a.m. (kitchen to 10:30 p.m., tapas to midnight). AE, MC, Visa. Beer and wine. $8-16.

A rare outpost for Spanish-from-Spain cooking. Tapas (bar snacks) capture the tone and savor of the original. Make a meal of them, the original "grazing" food — from slices of potato omelette to meatballs in sauce to garlicky potato salad and exquisite tripe with chickpeas. At $1.50 to $2.50 a pop, you can afford to experiment. (5/89)

Hanmiok, 351 Washington St., Brighton Center, 782-2090. Mon.-Sat. noon-2:30 p.m. and 4-10 p.m. MC, Visa. No liquor. $6-23.

A small and extra-friendly restaurant, Korean-owned, but the Japanese food is somewhat better. Credible sushi, crispy fresh tempura, good soup and seafood. On the Korean side, our reviewer liked the jungol, a dinner soup filled with vegetables and fish or beef, livened up with red pepper. (12/88)

Savarin, 195 Concord St. (Route 126), Framingham, (508) 875-4167. Mon.-Fri. 11:30 a.m.-2 p.m. and 5-10 p.m.; Sat. 5-10 p.m. No credit cards; local checks. No liquor. $7-9.

New England's best, and only, Czech restaurant. Savory food, filling and cheap, cheap, cheap. Soup of the day is consistently superb. Gravitate toward zivan skewer, meatloaf dishes, Wiener schnitzel, sides of cabbage, dumplings, mushrooms. (1/89)

Sushi Nagoya, 426 Harvard St., Brookline, 731-5500. Mon.-Thurs. noon-10:30 p.m.; Fri. and Sat. noon-11 p.m.; Sun. 4-9:30 p.m. MC, Visa. Beer and wine. $5-16.

Excellent sushi, much of it intended for takeout. Also good tempura, appetizers, respectable soups, and a fun dessert — Japanese apple pie deep-fried in little wrapped bundles. Service and atmosphere are basic but warm-hearted. (4/89)

Tokyo, 307 Fresh Pond Pkwy., West Cambridge, 876-6600. Mon.-Fri. noon-2 p.m. and 5-10 p.m.; Sat. noon-2 p.m. and 5-11 p.m.; Sun. 4:30-9:30 p.m. All credit cards. Full bar. $6-19.

What's new and different is the yakitori bar, serving a variety of barbecued chicken dishes. The chicken meatballs with onion go down especially well, with or without beer or saki. Sushi, soup-stews, sukiyaki, and tempura all checked out very good, not great, and somewhat expensive. Fine service. Wear your sharp socks and reserve the tatami tables. (1/89)

Troyka, 1154 Mass Ave, Harvard Square, Cambridge, 864-7476. Mon.-Fri 11:30 a.m.-9 p.m.; Sat. and Sun. 1-8 p.m. No credit cards. No liquor. Access up seven steps from sidewalk level. $3-7.

Fascination with all things Russian will lure the student crowd into Troyka, where they will find a clean, modest café with prices so low that it's positively socialistic. Wholesome, no-nonsense entrees, weak soups, good sugary desserts. (2/89)

Yamasushi, 132 Newbury St., Back Bay, Boston, 424-8400. Mon.-Thurs. 11:30 a.m.-2 p.m. and 5-11 p.m.; Fri.-Sat. 11:30 a.m.-2 p.m. and 5-11:30 p.m.; Sun. noon-9 p.m. AE, DC, CB, MC, Visa. Beer and wine. No access. $8.25-20.

A full-range Japanese restaurant that opened with slightly discounted prices. Specialties are sushi and one-pot soups, hedged with all the familiar dishes. Reliably good without showing off, and already crowded with Boston's wide variety of Japanese-food fiends. (9/88)

THE HOT AND SOUR LINE

If you have had a bad experience with one of the restaurants listed, let us know. Contact the Hot and Sour Line, c/o Robert Nadeau, the Boston Phoenix, *126 Brookline Avenue, Boston 02215.*

FIVE & DINE

MARJORIE SIEGEL

Kotobukiya

With barbecue and Tex-Mex the cuisines of the moment, sushi's popularity may be rapidly becoming a thing of the past. How can the healthful, slightly pungent fishiness compare with LA's latest (we hear) — Peruvian-Thai food?

Well, for one thing, sushi's a lot better for you. Plus, you can eat to your heart's content and still have room for dessert.

Although the Porter Exchange, that dolefully deserted shopping mall in North Cambridge, seems to be barely treading the commercial waters, the little sushi bar and market tucked neatly into a corner of its vast, cold marble mall looks as if it's thriving. Said sushi bar, named Kotobukiya, seems to cater to an eclectic, probably local clientele. What attracts them is probably the bar's reasonable prices and friendly, er, bartenders.

We started with the miso soup (99 cents), which was a delicately flavored concoction adorned with scallions and seaweed. Our sushi was served up, not surprisingly, elegantly arranged on its paper plate. The seaweed was warm and slightly crisp, which contrasted nicely with the softness of the fish. And besides the dozens of choices available (sold for about a buck apiece), there's a vegetarian plate that includes four pieces of futomaki (rolls with cuke, squash, and avocado, among other veggies) and three pieces of fried bean curd stuffed with rice. Although that's a filling meal for $4.90, selecting the pieces individually can be dangerous — you quickly order more than you can eat at one sitting. Luckily, sushi travels easily. If for no other reason, its portability ensures that it will be around, if not exactly trendy, for a long time to come.

Kotobukiya is located in the Porter Exchange building at 1815 Mass Ave in Cambridge. The sushi bar is open Monday through Saturday from 11 a.m. to 8:30 p.m. and on Sunday from noon to 6 p.m. Call 354-6914.

— Ketura Persellin

The Phoenix Restaurant Guide
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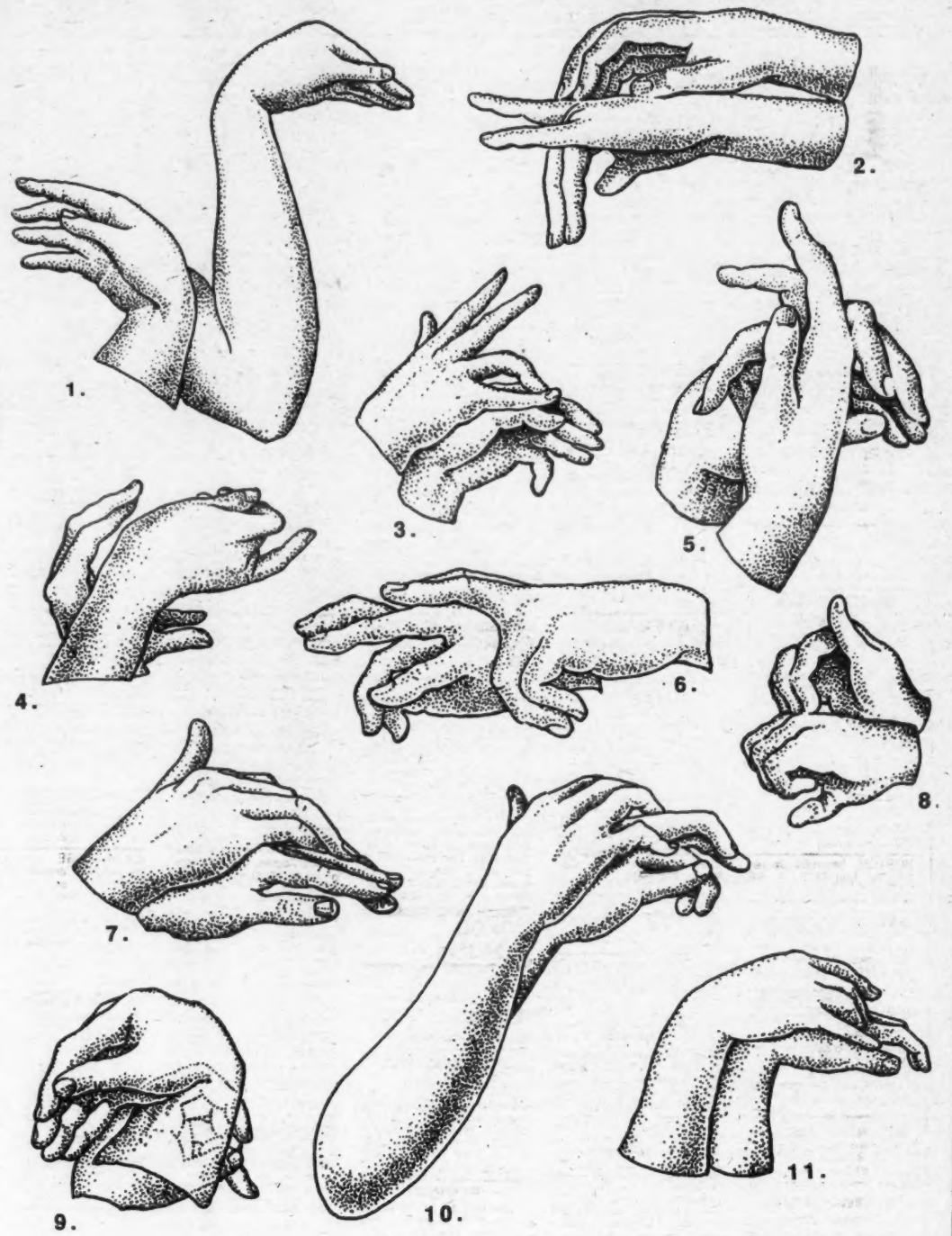
THE PUZZLE

by Don Rubin

This week's puzzle was handmade by Henry Bursill more than 100 years ago. See if you can match his manual labor with the shadows described below.

the Bard _____
won the race _____
lost the race _____
Jumbo _____
Billy _____
Bullwinkle's buddy _____
Arab's mount _____
Baldy _____
Porky _____
Mack _____
ugly duckling _____



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Rules

1. Prizes for solving the Puzzle will be *Boston Phoenix* Puzzle Winner T-shirts.

2. All entries must be received at the *Phoenix* office (addressed to Puzzle #693, *Boston Phoenix*, 126 Brookline Avenue, Boston 02215) by noon on Friday, February 16. *Phoenix* employees and their immediate families are ineligible.

3. In the event of disputes or ties, the judges' decisions will be final and arbitrary. We have only 10 T-shirts to give away each week, so when there are more than 10 winners we'll have a lottery.

4. All entries must be accompanied by the Puzzle page. When possible, the answers should be entered on the Puzzle page.

Name _____
Address _____
City/Zip _____
T-shirt size _____

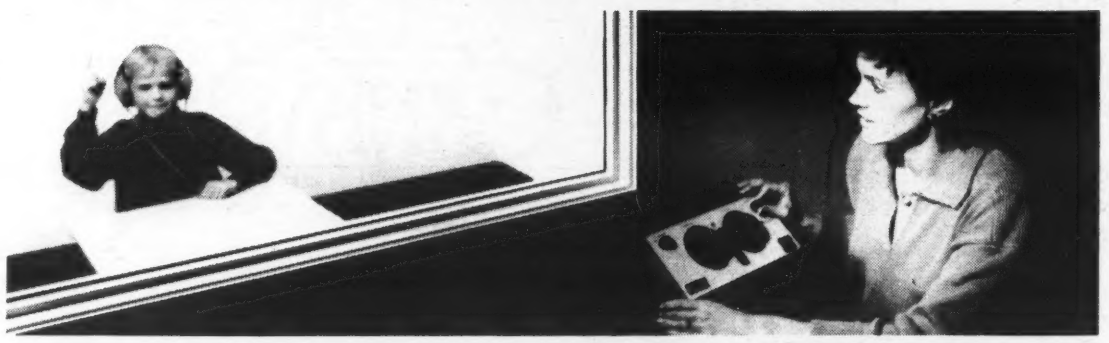
Solution #691

The personalities in "Comic Relief" were, left to right, top to bottom: Don Rickles, W.C. Fields, David Brenner (we also accepted Gary Shandling and Harpo Marx), Groucho Marx, Eddie Murphy, Rodney Dangerfield, Gilda Radner, Woody Allen.

T-shirts to the following.

1) Marc Ciccolo, Everett
2) Dan Wilson, Somerville
3) Justine Murray, Newton
4) Jim Woodbury, Watertown
5) Kevin and Donna Sousa, Lowell
6) Re-Poisson, Dorchester
7) B.B. Creasey/Journal, Boston
8) John Gorman, Arlington
9) Patrick Robichaud, Holden
10) David Sears, Cambridge

If you care, take the time to listen.



Are you looking for a challenging, rewarding profession? You'll find it, and more, while learning to help people with speech, language and hearing disorders.

Boston-Bouvé College at Northeastern University offers two exciting master of science programs in Speech-Language Pathology or Audiology (the only one of its kind in the Boston area). Both programs are accredited by the American Speech-Language-Hearing Association.

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Call (617) 437-2708, or write Graduate School, Boston-Bouvé College of Human Professions, 106 Dockser Hall, Northeastern University, Boston, MA 02115. Because some people's problems are worth listening to.

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FAMOUS LAST WORDS FROM FRIENDS TO FRIENDS.

"Are you OK to drive?"
"What's a few beers?"

DRINKING AND DRIVING CAN KILL A FRIENDSHIP

U.S. Department of Transportation

THE BOSTON Phoenix

Classifieds

CLASSIFIED LINE ADS: 267-1234
CLASSIFIED DISPLAY ADS: 536-5390

Real Estate

APARTMENTS

ALLSTON/BRIGHTON, great loctn on T line, variety of good apts; studios, 1 & 2BR, for now & January. No fee. Call Vlado, 734-0905

IN 2 FAMILY
ALLSTON/BRIGHTON, 3BR $790 unhtd. 4BR $890 unhtd. Owner, no fee. 566-3114

ARLINGTON
CAMBRIDGE line, spacs lower-level 1BR apt, nr T. $525/mo+utils. 547-0026 or 1-800-642-1980

BEACON HILL 1BR nice, lrg rms, sep entrnc, prvt patio, fireplace. $925, no fee. 367-2999

BEACON HILL MT. VERNON ST
Beautiful 2BR Penthouse in Historic Brownstone. Hardwood floors, Fireplace, Patio, DW, Laundry in bldg. Completely Renovated. $1350/month. Avail 3/1. Lease Negotable 248-0610 or 536-5390 x233.

BELMONT/CAMBRIDGE, Beaut 2BR apt in hse. $800. Avl 2/15. By owner. Mary, 489-0364

BOSTON, 1BR. $735 ht/hw incl. Great Fenway loctn overlkg park, on T line. 267-1784 lv msg

BOSTON, beautiful Jersey St. No fee $875, 1 BR 267-6130

BOSTON/BROOKLINE
line, luxury 1 & 2BR apts, roof deck, exercise rm, lndry, pkg, htd. From $675. 547-0026 or 1-800-642-1980

BOSTON/BROOKLINE
The Riverway House luxury studio $500
1BR $650, 2BR $790
ht/hw incl, no fee.
Lndry & pkg avl. 247-1990, 739-1844, 547-0026

BOSTON, NO FEE, Longwood Med area, studios, 1, 2 & 3BRs, $650-1295 617-731-2050

BOSTON/PARK DR
FREE RENT, NO FEE. Lrg selection of studios from $550, 1BR from $650, 2BR from $900, ht/hw incl, some with new kitchens, hdwd flrs. Near T & Med area.
247-3070

BOSTON, SOUTH END, 1st mo free 'til 2/1. Spectacular studio & 2BR apts on E. Concord St. $710-990. Resident Mgr, many amen. No pets, no fees. 267-4075

SOUTH END, Blackstone Park, spacs 4 rm apt, corner bldg, fresh paint, great light, suitable for 2-3. $1025/mo incl ht. Avl 2/1. NO FEE. Call Lee Coady, 267-8687

BOSTON, studio w/hdwd flrs. Nr T. $475/mo+utils. 277-4838

BRIGHTON/ALLSTON, 1BR on T. $640 incl ht/hw. No pets. No fee. 444-4086

BROOKLINE, Chestnut Hill, lrg 6 rm apt, w/d, hdwd flrs. $1200 htd. 277-8486

CAMBRIDGEPORT 2M sk M/F 25+ to shr 3brm hse, 6blcks from Cntrl Sq T, $320+ utils night 354-1057

CAMBRIDGE, sunny 2BR, nr Inman Sq, a.c., skylites, wd stove, lrg yard, full applnc, lndry, expsd brick. Frnshd or unfrnshed. $1100. 628-7398

CAMBRIDGE WEST, lovely 5½ rm, wd flrs, yard, $1000; Somerville line, beautifl 4½ rm, wd flrs, porch, $750 htd. Sander RE 864-8772

CHELSEA, Loft+2 rms, hdwd flrs, hi ceils, big windows, d/d, lndry. NO FEE $675+.... Grand Vict. 2-3BR, 2 ba, gorgeous mantles, stained glass, inlaid wd flrs, veranda, pet OK, $1195 htd.

RE, 884-1515, Open 7 days

CHESTNUT HILL 2BR apt, w/w, ac, eik, 2pkg spcs, $875/mo+elec, 784-3779

DORCHESTER, 3BR, 1400 sf, lrg e-i-k, d/d, oak cbnts, frml LR & DR, Vict detail, hdwd flrs, priv bkyd, ocean view, indry, garage pkg, on Red ln. $875+. 288-4034

DORCHESTER, designer 1BR apt, close to T & stores. $600/mo htd. 265-1258

DORCHESTER, Mtghs Hill lrg 5rm 2BR, 2 porches, wd flrs, patio/garden, d.w. renov by arch/owner, nr T & park. $750+ht. 288-5551

DORCHESTER, small but cute 1BR apt in gay-owned house. $525 incl utils. 288-2125

DORCHESTER-
WORLD'S GREATEST LANDLORD!
Don't be cramped, this deal has 8rm, on 2nd flr, 1 ba, open rear-porch, hdwd flrs, new brass fixtures, there's even a chandelier! 442-7179 or 445-4159

EAST BOSTON, 4 rms on bus line. Gas stove ht. No pets. 1st, last, & sec. $450/mo. 569-9750

WATERFRONT
EAST BOSTON, new renov 2BR on qt safe st, new kit, w/w & wndws, priv deck, beaut hrbr vus, stps to T & beach, w/d, pkg. $825+. No fee. 567-3112 lv msg

FORT HILL Snny 1 BR nwly renov. Gay owner occup. Avl immed. Ht, $575 427-6817

JAMAICA PLAIN, Two spacs 2 BR, hdwd flrs, nr T, drvwy. $850 & $950+. 522-7561

JAMAICA PLAIN, nr Pond & Med area, great loctn, good apts, studios & 1BR w/pkg & lndry incl. No Fee. Call Vlado, 734-0905

JAMAICA PLAIN, lovely 2BR. Porches, hrdwd flrs, yard, 5 min to Arb & T's, $850+/mo. 524-6592.

JAMAICA PLAIN, sunny 2-level studio, quiet, yard, off-st pkg, 2 blocks to Orange & Arborway. Utils incl, $575/mo. 522-3718

LOFTS
BOSTON, New to Market, 120 lofts. 1, 2 & 3 BR, brand new w/deluxe amens from $675/mo. Kimball Bourgault Real Estate, 426-8445

MANSFIELD, 4 rm pnthse, new, incl all utils, cable, use of pool & lake, deck, w/w carpet. $900. 508-339-6595

MEDFORD, Well. Cir, elegant, upgraded 2BR 2ba apt, balc, d/d, pool, weight rm, sauna. $950. 396-1944

NEWTON, 1 rm studio, shr bath. 3rd flr. $425 all utils. Pkg, nr Pike. 965-4132

NEWTON Chestnut Hill condo for rent ASAP, 2BR, 2 prk spcs, W/d, a/c, tennis crt, pool, lots of clst spc. $850 Christopher 236-8772

NEWTON CORNER, lrg sunny 2BR, close to xpress bus, Pike, & Buff's Pub, Pkg, w/d, d/d. Feb free, No fee. $895/mo. 969-4252

SOMERVILLE, 1BR in hse, nr T, porch, sunny. $560 htd. 876-8202

SOMERVILLE, 3-4BR, 10 min form Porter & Davis Sq, d.w., tile ba, newly redecorated. $1000. 628-1723

SOMERVILLE, 5 rms, mod K & B, w/w. $750 unhtd. Avl now. 508-535-1502

SOMERVILLE
CAMBRIDGE line, 4BR duplex apts nr T, walk to Harvrd Sq. $990/mo+utils. Call Owner. 547-0026 1-800-642-1980

SOMERVILLE, Camb line, spacs, sunny & refurbished 2BR apt. 8/10 mi to Harvrd Law. $800+utils. 721-1373

SOMERVILLE
Davis Sq, awesome, sunny 3BR, EIK, lndry, 2porch, hrdwd flrs, nr T. $1020+ 628-8702 machine no fee

SOMERVILLE, mod studio $500 htd; 1BR $550-650; 2BR 700-800; 4BR $1300. Some with No Fee.
Atlas Realty 628-8900

SOMERVILLE, nr Tufts, mod 4BR/ 2ba apt on 2 levels, d/d, w/w, spacs, 2 decks, quiet st. Avl 3/1, $1240+. No Fee. Lv msg, 629-2782

SOMERVILLE Nr Harvard, MIT, & Tufts bus lines. 2BR furn apt (except linens) incl ht/hw. $975/mo. Avl 3/1-9/31. Pls call 666-1914, lv msg & phone no.

The Phoenix Classifieds: Boston's marketplace for just about everything.

SOMERVILLE, spacs, sunny 2BR, lr, dr, e-i-k, pantry, sunrm. 2nd flr of 3-deck. 15 min to Porter, Davis. Steps to bus to Lechmere. $950. Tome, 628-5425

SOMERVILLE, Teele Sq, walk to T, 3BR, lrg kit, $800/mo, no utils 334-3173

SOUTH BOSTON, 1000 sq ft, 2BR duplex, 2 ba, spiral stairs, d/d, w/d, hdwd flrs, deck, yard. $850/mo+. 269-3451

SOUTH BOSTON 2BR conv to dwntwn, clean, bright, safe, w/d, $725/mo, no fee. 268-3051

SOUTH BOSTON affordable units: 1BRs, a 3BR & 2 lrg live/work loft units. Modern, most incl utils. Pkg. $700 and up. Owner, 269-3598, lv msg

SOUTH END, lrg sunny 1BR on Worcester sq. Orig detail, 2 marble ornamental frplcs, pine flrs, hi ceils. $775/mo incl ht/hw. 267-1176

SOUTH END, luxury 1BR, nice nbrhd, marble mantle, $600. Bill, 288-6434

SOUTH END, St. Botolph, sunny renov 2BR, w/w crpt, pkg avl. $1050/mo incl ht/hw NO FEE. Avl 3/1. 536-3793

WELSLEY, 1br apt, all utils incl, $150/wk, 237-0056

COMMERCIAL SPACE

BOSTON Congress Street loft space to share or sublet $7/per square foot, 1500 sq feet or less 426-2442

EAST BOSTON, brick bldg at boat yrd, 50'x50', cathdrl ceil, excel cond, ideal for arts grp, etc. 603-823-8090

JAMAICA PLAIN, 4850 sq ft of office spc, newly renov, lots of natrl light. Perfect for architects, graphic arts, draftsmen. Prvt entrnc, off-st pkg avl, 2 min to T. Can sublet part of spc. $6.50/sf. Owner, 524-0052, 232-6521

CONDO-MINIUMS

BOSTON, PORT NORFOLK, Estuary, new construction, luxury townhse w/water views, 1480 sq ft, frplc & more. $222,900. C & F Sterling Realty Inc. 282-9334

IT'S A BEAUTIFUL PLACE!
CHESTNUT HILL, modern 2BR condo, w/w carpeting, eat-in kitchen, a/c, 2 pkg spaces, pool & tennis courts. Plenty of closet spc. $109,000. Lv msg, 508-927-4738

FENWAY
Peterborough St., Beautiful renov 1BR, hdwd flrs, bow windows, new kit & bath, wrkg frpl, roofdeck, lndry in bldg. MUST SEE! $130,000. 536-6408

ON THE OCEAN!
1 MO FREE RENT!
Pay rent towards Ownership! Breakers' Condo on Ocean. Prime loc. 2 BR, largst unit, best flr. Pool, sauna. Rent w/opt to buy $1200 548-2222

HOUSES FOR RENT

JAMAICA PLAIN, gracious living wking on 3 levels, unique comtempary home, 1500 sq ft+3 decks, open design, in wooded setting, nr T, 2 ba, mod kitch, pkg, lndry, pet OK. No fee, avl 3/1. $1485/mo. 522-6528

HOUSES FOR SALE

Government Homes from $1 (U repair). Delinquent tax property. Repossesions. 1-805-687-6000 ext. GH-1953 for current repo list

HOUSEMATES

ACTON, M or F 25+ to shr quiet lvly 3BR home on 1 acre. Nr Rt 2-Concord line. $375/mo+utils. Avl 3/1. 508-264-4677

ALLSTON 2M/2F sk 5th for 5BR hse nr Comm & Harv. W/d, free prkg, lg space. $415/mo incl util. 782-0432

ALLSTON semi-coop hse, 3F/3M lkng for 1F or cple. Beaut vict hse on priv hill w/view, trees, yrd. Spcs, 2kits, many rms, nr T. Piano, trampoline, computers, more. St & drvwy pkg, secure bike shed. Big rm $400/mo+ for person w/high compatibility & shared scientific/creative interests. Pls call 787-2831 for interview.

ARLINGTON, 2F/1M sk 1M to shr grt hse, food, some meals nosmok/pets avail 2/15 $374+ 641-4031

ARLINGTON 3M sk 1 lrg BR, 1 1/2 bth, w/d, d/w, off-st, near T, no smk/pets, $340+, avl now, 641-4005

ARLINGTON CENTER, M 30+ to join stable indept co-op w/friendly Ms & Fs in 30s. Comfortable, neat, lrg hse. Quiet st, close to T, pond. No smkg/pet. 646-6393

ARLINGTON, F, 25+, wrkng/prof, non-smk, share w/ others attr hse w/ yrd, on resd, tree lined street, d&d, w/d, hdwd flr, ht incl, no more pets, nr T. $395+ util. 646-7482

ARLINGTON HEIGHTS, 1 M 1 F seek 1 prof M/F for 3BR in hse, w/d, garage, nr bus, Rt 2 & 128. No pets/ smoke. $300+utils. 646-3464

ARLINGTON HGTS- $325+ utls, 2 prof sk 3rd for hse on bus line to Alewfe. Yard, laundry/dshwsh. Quiet area. Pls be over 25, responsble, & easygoing. No live in pets/kids 646-8835

ARLINGTON, M/F 35+, non-smkr to shr comfortable smaller townhse w/2prof F. Nr bus/Rte 2. Prev group living exper desirable to help create good times, sharing & equal chores, maintainence, etc. $385+, 646-5809.

ARLINGTON Seek 1 M/F for friendly 5 BR hse. Share food. No smk,pets. $310+. Avl 2/15 to 8/1. 646-8362

ARLINGTON sk 1M/F for new & furnished 3BR hse, incls prkng, pool table and more, $333+ utils. 643-5062

ATTENTION!
THE DEADLINE FOR RENEWING ALL GUARANTEED CLASSIFIED ADS IS TUESDAY AT 6:00 P.M.

AYER, GWM wntd to shr 13 rm home, 2LRs, 2 1/2 bths, full kit, 7acres, gardens, lots of space;$400/mo incl utils, call Victor 772-2631

BELMONT 1M, 1F, skg M or F, 30+, non-smkr for indep hshld, beautiful hs, great loc. W/d, d/w, frplc. $367.50/ mo+ 1/3 util. Call 484-0387 or 484-1940

BELMONT 2M, 1F seek 2M/F for house, quiet nghbrhd, backyrd, porch, prkng, T, $260+, 489-5027

BELMONT/Camb F/M rmmte wanted to shr large house w/3 nr Fresh Pond & park, w/d, pkg, bus/T, no pets, $400+, 484-4591

BELMONT, hsemte wntd to shr beautiful hse on 1/3 acre. On bus line, 12min to Hrvd Sq, pkg, laundry, dishwasher, fp, lge yrd, and more. $650+ utils. 489-2855

BELMONT, M/F 28+ for lovely home nr T, WD, frplc, sunny, $125/wk thru Oct 1, no pets/cigs 484-3529

BOSTON, 1F 2M tidy, consid, resp, 30+ seek 4th to shr beaut hse in safe conv nbhd. Features lots of aesthetically pleasing space incl lge prvt yard w/ sundeck. Wlk to 3 T lines. No bugs No pets. $425/mo incl all util & off str pkg. 787-4973

BOSTON EAST SPACE! Shr 3 story vict w/F 28, pk, w-in clos, wd flrs, w/d, d/w, gr pets wlcm $510+, 569-8990

GRACIOUS CO-OP
BOSTON 3M, 2F 29-60 seek to share warm, handsome, co-op home w/ non-smoking M/F, 25+. Convenient, stable, neighborhood. Wood stove, friendship, popcorn. $359 inc utils. 327-3647

BOSTON Roomin large house near Northeastern and museum school $275 per mo plus util. 442-5524

BRIGHTON, 1couple & 1F sk socially conscious non-smkg single. Couple or parent w/child considered. Lg hs w/yard & pkg. Nr T. Reasonable rent. No more pets, avl now, 617-254-2651.

BRIGHTON, 2 M/F rmmts needed for lrg 5bdrm/2bath indep hse nr ctr. $280+utils, avl now, 254-2065/782-0448

BRIGHTON, 2 prof M, mid 30s sk M to shr 3BR hse in quiet nbrhd. $450/mo+util. Lg mod kit, patio, off-st pkg. Nr exp bus dwntwn. Avl 2/1. 782-0510 before 10pm.

BRIGHTON, 3M nr T, nr BC, nice nghbrhd, $360/mo, big bedrm, 787-0650

BRIGHTON CENTER
1BR in 6BR hse. $340/mo, no nazis, deadbeats or bedwetters. Call 782-7238

BRIGHTON, M non smkr for quiet nbhd, 3BR hse w 2 other Ms $383ii, call Ken 254-6279 lv msg

BRIGHTON/NEWTON
2 bdrms in 4 bdrm hse. Sunny spacious hrdwd flr, 1.5 bath, 3flr, 2 porch, flrpl, bkyd, garage. Quiet resid st; $350 beg Apr. 254-5393

BROOKLINE, 1rm in Newly painted apt. Near B, C & D lines, resturants. $105+/week. 566-0967

BROOKLINE 22+ M for large safe funky & casual cond nr stores & T. Media/arts int preferred. $410 incl utilities. 277-4618

BROOKLINE, 2f sk nonsm pref F 25+ for 3BR dplx quiet wooded area, yard, T or bus, hrdwd fls, w/d, grg dvwy, d/w $400 277-1366

BROOKLINE, M&F sk 1M/F for 2RM suite, bed & study on own flr in great 3BR, yard, fp, WD, pkg, nr T, March $500 566-3999

BROOKLINE Beaut twnhse 4 frplc, lg rms, great loc. Off beacon St. T, shops. $330-475. No Fee 734-4137

BROOKLINE, Cl Crn, sunny luxurious rms in beautiful 11rm victorian condo, flex lease, $450-$550, 734-4529

BROOKLINE F, nosmoke, 21+, 1BR in 4BR vict.hse. Mod Kitch & Bath $425/mo incl util. 232-8370

BROOKLINE hse sks F 23+, veg pref for non-smk, cozy semi-coop w/ big garden. We are 2M/1F music loving, playful, $362+, 739-6211

CAMBRIDGE 1F or M 22+ to share house w/4. Nr Porter T, Star Mkt. $301+ util. In March/sooner 864-7199

CAMBRIDGE, 1M/F sk 1M/F for lg 3BR w/ hrdwd flrs, close to bus, avail 3/1, Fresh Pond area. $365+ 868-5435

CAMBRIDGE-3 single rms avail in lrg 2 story huse w/2 bth, 2 lving rm, lrg kitch. Located in Iman Sq, nr Har&Cen sq's. $300 pls util. 776-7695

CAMBRIDGE/Cent Sq, Lg sunny rm quiet house 5 fine people, no smk/pets, semi-veg. $270 492-2031

CAMBRIDGE, congenial hsehold nr Centrl Sq sks M, upper 20's- early 30's, rent $300+ phone or lv msg, 864-2610

CAMBRIDGE/Fresh Pond 2F & cat sk hsemte 30+ for wholistic indep home, no smkrs or drugs, $242+, 576-3337

CAMBRIDGE, hsemt wnted, veg, no cigs, no caffine, $300 per month, call 497-1223

CAMBRIDGE, in Sq, great place. Lrg, nicely frnshd, quiet st. Cheerful nut, designs a little, cooks a lot, prefer frndly indpt woman w/sense of humor. $315+utils. 666-1313

CAMBRIDGE, M/F non smker to shr brand new twn hse w/ grad stdnt, 3biks from MIT, 8biks frm Centrl T. $600/mo 225-2252

CAMBRIDGE, near Kendall, share 7 rooms, 2 rooms avl Jan 1, Feb 1, WD, $330+ utils 876-2272

CAMBRIDGE, nr Fresh Pd., M/F(pref) 25-35 sought for spacs 3BR apt. Hdwd flrs, on-st pkg, back yard, w/d, dw, 2 pianos & more. Indept & frndly hsehold, 10 min from Harvrd. Avl imm, $400+ util (negot), 864-5049

CAMBRIDGE, nr Hvd Sq & Frsh pd, 2M sk M/F 25+ to shr 3BR apt. Bus to T, hdwd flrs, w/d, dw, storage, on-st pkg. 2 cats. $500/mo incl utils. Weeknights, 864-6336

CAMBRIDGE/SOM, seek roommate to share 4BR apt. Walk to Harvard, $305, 661-0094

CAMBRIDGE sunny rm in 4BR nr Inman Sq, 15 mins Hrvrd/T, lrg kit, porch, w/d, M/F, non-smkr pref, $350/370, 629-2639

CHARLESTOWN, prof GM/SF sk nonsmkg M/F for mod 3BR, 2 ba house, w/d, pkg, deck. $375+. 268-3056

DAVIS SQ 1 roommate needed for house, 2 blocks to T, non-smoker. $300/mo, avail 3/1, 776-2279

DAVIS SQ semi-veg coop sks F/M 26+ to shr meals, barn, garden, piano. Coop exp necc. 623-7418

DEDHAM, 3F's 2M's sk hsemmt, frndly, cooprtve, healthy home. Nosmk. $340+. 326-5371. 326-8391.

DEDHAM/WESTWOOD, 2 GM seek 3rd, cozy hse, w/d, pkg, storage. Nr T, 128, 1. $350+. 461-0178

DORCHESTER clean resp 25+ lg beaut vict rspctfl quiet indp frndly lg rm w&d nr T $370+utl 825-5769

DORCHESTER, nr Fields Cornr T, 2nd flr hse, 1 or 2 hsmtes, safe nghbrhd, pets ok, $240 +. 288-6583

DORCHESTER, prof non smkr 25+ to shr lg sunny vict hse w/ 2others, bckyrd w/ patio, off str pkg, Neponset area, $300+ utils 282-0509

DORCHESTER, 2 hsemts wntd for quiet residential nghbd in Neponset section. Off st prkg 15 min walk to Ashmont, easy access to X-way, Quincy, and Milton. Smokers OK. $300/mo + util 436-9489 lve msg

FRAMINGHAM, rmmt wntd, mature, responsible, clean, indept, creative hsehold. $320+. Lv msg, 508-879-6147

HOLBROOK M/F rmmtes 2-3, prof, neat, to shr hme in South Shore. Lrg yrd, in ground pool, priv pkg, nr bus lines. 767-3005, 488-0767. Please leave msg.

HUDSON, 2GWM sk same with stable income for lg 4BR hse. $290+ utils, sec dep and ref req. Nr Rts 495, 20, 290 and 9. Avail 3/1. Call 508-562-0694 after 5pm

HUDSON hse on lake Boon, lg yard, w/d, fireplace, pkg, nr maj rts, more. No smk/ pets, $375+ 508-568-9296

HULL/OCEANSIDE,
rmmte wntd to share flly frnshed home steps frm beach, cln lrg hshld, wshr/dryer, tv, cable, pooltable, $300/mo+ util. 925-4774/ 925-4844

HYDE PARK, furn w yrd dck pkg in quiet safe area, min to Lngwd/128 Nr bus & Comm Rl, all amenities 364-1832

HYDE PARK, to sh a 2BR hse, fr & bk yrd, drvwy, quiet residential area, nr T, non smk, plenty of room, avl now, $500, 364-4347

JAMAICA PLAIN Rms in Victorian. $400+ avl June. Rm for commuter now $300, nr arboretum. 983-5170

JAMAICA PLAIN, GM to shr 8 rm Vict. w/3GM, fully frnshd. Nonsmkr, clean & discrt. $350/mo. 524-4898

JAMAICA PLAIN, F 30+ lrg Victorian quiet, independent, friendly household no smoke or recent ex—smoke health and eco-oriented most welcome $312+ utils 524-8349 lve msg

JAMAICA PLAIN F wanted for musical, non-smoking, semi-veg household. $295 incl ht Call 522-5721

JAMAICA PLAIN 2 mature, fun-loving non-smking 25+ M's sk 1 of same for renov 3BR. Sunprch, w/d, hdwd flrs, yrd, 5 min to T. $320/mo +. Mark or Mike 983-9213

JAMAICA PLAIN 1 rmmt needed for 4BR hse with 2F & 1M. $375 +. Avl 4/1. Call Mike at 739-0589

JAMAICA PLAIN
Lge beaut hse seeks hsmt sm sunny BR w/1.5 bath, lg kitch, w/d, storage, prkg, 2.5 baths. IDEAL loc indepndt fun no smk/pets $258+ last 524-0619

LEXINGTON, 26+ indep, neat, quiet. Pleasant rm/hse/st. No pets, 2 acres, bus to T, $340+, 861-8737

LEXINGTON, 2M/1F seek M/F independent, nonsmk, prof, 25+ to shr 4BR house near 128. D/d, w/d, pkg. $338+ 1/4 util. 862-4705

LEXINGTON: M/F sk indv to share 3bdrm rnch. Res nghbhd. W/D, pkg, NO smk/pets/drugs. $400/mo + phone. 861-6737.

LINCOLN, 2 housemates wanted to share house yard etc w/ 1F, 1M & 2 cats, $425+ utils, 259-0612

LINCOLN, Prof F sks 2 rmtes 26+ quiet, non-smoking, no pets, to shr lrg beautiful home. Lovely yrd, conservation land, hrdwd flrs, w/d, d/w, frplc, porch, garage, modern kitch & bath, lrg liv rm/din rm, nr train & Walden Pond, 2rms priv suite w/bath $575+/1 lrg bright rm $425+. 259-8701

LINCOLN: SHARE COUNTRY LIVING
2 normal folks to share 4BR house, fireplace, ac, large yard, garden. Abuts 108 acres conservation land. Mins to 128/2/2A. Smoke ok. $325+-$400+. (617)259-1475 or 259-1146

MANSFIELD, mature nosmkg F to shr lg colonial hse, kit/laund priv, walk to train. $325+1/4 util. 508-339-9667.

MEDFORD, M/F, nice rm, clean home, $350 incl everything, w/d. 242-3516

MEDFORD/SOM/ARL semi-coop apt nr Tufts. 2M 2F 1 cat sk nonsmk 1F/M 23+, no more pets. Share food, chores. Interests: art, storytelling, VWs, singing, computers. 15 min bus to Harvrd, on-st pkg. Avl now. Rent $302, utils $40, food $20/wk, 391-9602

MELROSE F 30+ quiet, prof, lg 3bed, hdwd flr, frplc, yrd, no smk/pets,$450+, Susan 662-0350h or 495-9798w

MELROSE: Hndsm frnshed rm in lge updated Vict home. Central air, w/d, cable, prkg, kit priv. Conv to T. No smoke Male. $395 inc utls 665-6082

MELROSE, Oak Grove. M/F wntd to shr 2BR 1st floor with F 29. Prchs, pkg, w/d. Near T & park $375+ utils Avl immed. 979-0390

MILTON, GM to shr large gracious home, mins to 128 & dwntwn. All amenities & utils incl. $550/mo+sec. Avl 2/1. 698-2820, lv msg

NEWTON, 2F seek 3rd 25+, nonsmoker, kosher for 3 br apt easy walk to T and Crystal Lake $330+ avail immed 965-5564

NEWTON CENTER lg sunny master BR in friendly indepandant, spacious Vict. W/d, close to lake, shops & T. No smk/drgs. 25+. $405+ util 965-6697

NEWTON CENTER 1BR in lg hse, pking incld, $305+ utils, lve mes. 965-0720 avail immed.

NEWTON CENTER 1F sks 2M/F for hse on dead end st. Nr green line, garage, bckyrd, $450, 489-5027 eves

NEWTON CENTER, 1F & 3M sk 1F for semi coop/veg home. Yrd, WD, nr T, no smk/pets, $280+ 965-7519

NEWTON CORNER, 4F, 3M, 2 cats sk 1M, 25+, to shr lrg vict hse nr T w/ wshr, frplc, piano. aval 3/1. We are 30-43, friendly, indep, prof. No more pets, no tobacco, $390 incl utils. Call 332-3549, 6-10pm wkdys, 12-6 wkends, lv msg.

NEWTON HIGHLANDS 2W 2M 1 child sk 1 for 11 rm hse, frplc, yrd, pkg, w/d, nr T, $350 incls all utils, 332-6524

NEWTON HIGHLANDS, 1 cpl, 1 M seek F 30+ for nonsmkg, no pets, quiet hsehld on dead-end st bordering park. Own rm, pkg, shared kitch, walk to T, nr Pike & 128. $395+utils. Avl now. Call David, lv msg 244-5220

NEWTON prof M/F to shr w/others, w/d, prkng, d/d, easy access to 9 & 128. 527-7728.

QUINCY prof M/F to shr hse, walk to beach, quiet street, w/d, fireplace, $425+utils, 479-7979 or 876-3185 lv msg

ROSLINDALE M/F to shre 1st flr of lg sunny vict with yard, deck, prkg, Nr T. $300+ 327-5390

ROSLINDALE, prof M sks 1 or 2 ind, resp, frndly F/M 27+; no smkg; renov apt in hse nr Arbo T; quiet nbrhd; $275/rm or $475/2 rms, Ken 469-0688

SHIRLEY, MA 1 or 2 to shr hs in historic rural village, NW of Boston. Nr Rt 2 & commuter rail. Garden, wood stove, piano, big barn, 3 acres. Nr conservation land. No smkrs/pets. $350+ util 508-425-9168.

SOMERVILLE, 1 25+, no smkg/pets, semi-veg, to shr 2BR, $320+ utils. Gary, 776-0121

SOMERVILLE 1br in 3br apt w/2 young women, 2liv rms, e-i-kitchen, garage, hrdwd flr, w/d, 15min walk to T, $400+elec, 625-1816

SOMERVILLE 1 (maybe 2) rms in 5bdrm hse, lrg liv & kitchen. No cats or cigs, $280+ sec & util, 628-8674

SOMERVILLE 2 prog F seek same for 3BR apt near grn & red line, $332+, 776-5231

SOMERVILLE, Davis Sq 1BR in 3BR w/1M 1F Hrdwd fl, storage, no smkg/pets, Very nr T $320+ 625-7207

SOMERVILLE, hsmts wnted for group hse nr Union Sq, 1rm $350/mo or 2rms $600, call Ron or Carla, 628-9096

SOMERVILLE, M/F (grad student or prof) sought for 5 person house in Davis Sq. We smoke; you don't have to. 628-6513 $250 + utils

SOMERVILLE, M or F nonsmoker for lrg sunny rm in 4BR hse. Avl 3/1. $275/mo. 623-2163

SOMERVILLE, nr Davis Sq T, M/F for 1BR in 4BR hse. Avl immed. No pets. $312.50+utils. 629-2006

SOMERVILLE, rms for rent in lge 4BR apt nr Union Sq, view, pkg, lndry, no smk, John or Frank at 625-2732 or Dave at 623-3438

SOMERVILLE/Un Sq-1F/1M sk 1 or 2 for 5BR semi-coop, non-smkr, $300+ (less w/4), 628-3265(h), 542-6887(w)

SOMERVILLE wonderful, lrg coed hse, conv loc at Davis T. Bright, talented, friendly hsemates. No undergrads/ drugs/smkng/penguins. F only, $250, Sha 625-8887

SO. NEW HAMPSHIRE 2 GM sk resp 3rd; sep kit + br, shr bath; priv setting. $300. (603)382-4810.

SWAMPSCOTT shr 4BR ocean front house on T. Neat quiet respns nosmok M/F $375+ 617-593-2211

THE DEADLINE FOR RENEWING GUARANTEED ADS IS TUESDAY AT NOON!

WAKEFIELD, avl immed, prof M seeks M/F 27-35 to share duplex a/c, w/d, near T, stores, off street parking, yard, more. $375+ Bill 245-0030

WALTHAM, 2M 1F sk M/F non smkr for spacious apt on quiet strt. $290+. Heat incl 891-7987 aftr 5

WALTHAM, Reliable F for lite housekeepng, cookning, in exchange for free room & board 647-5701

WALTHAM seeking 1M or F for 3brm hse, w/d, yard & much more. No smokers, rent $340 htd 899-7375

WALTHAM/WESTON, 2M 1F sk 1M/F for lrg apt in house. W/D, prkg, yrd. No smking. avl 3/1 $250+ 894-0903

WATERTOWN 1BR in 2BR hse. Off st prkg, yd, w/w, nr bus. Furn or non frn. $350+ util. 547-6990

WATERTOWN 2 prof males seek roommate to share nice house. No smoke/pets. $385+ util. 926-5393

WATERTOWN F prof to shr 3BR mdrn rnvtd hse with Prkng. Nr T bus & Pike. $366+ Avl Feb 1. 354—6479

WATERTOWN friendly wholistic hsehld, 3F, 1.5cats sk F/M 30+, no smk. Spac dupix, qt nghbrhd, nr bus, w/d, pkg, $202+, 924-0291

WATERTOWN, M/F 25-35 to shr smokless, petless Vict palace w/3 other profs. w/d, frplc, pkg, nr T. $395. 926-1999

WATERTOWN M/F share single family hse w/3 others, pkg, w/d, hrdwd flrs, conv to public trans, $300, 926-4767

WATERTOWN Prof M, late 40's, non-smkr sks rmmt, M 30+ to share 2BR apt in hse nr T 300+ 923-1282

WATERTOWN, prof F sks F 25-35 nonsmkr to shr sunny 2BR, d.w., hdwd flrs, pkg & 1 nice cat, no more please. $375+, avl now. 924-5022

ROOMS TO RENT

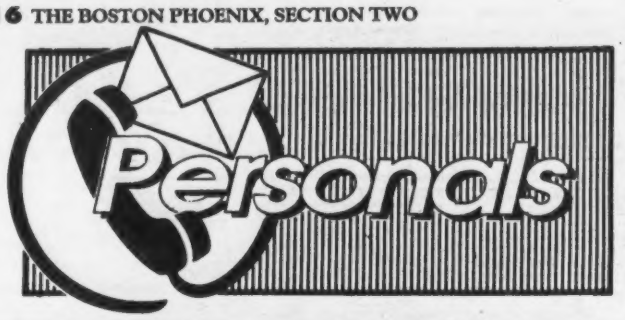
BOSTON, SOM line, gay hsehold, $70-90/wk. JC, 666-5299

BOSTON, weekly rates-$125 & up -avl. Nr Back Bay T. Prvt ba, color TV, phones. Inquire: Chandler Inn, 482-3450

SEASONAL RENTALS

SKI KILLINGTON
Hse for rent on mtn. 5 min to lifts. Sleeps 10, fully-equipped kitch, entertnmt area, TV, VCR, stereo, frplc, hot tub rm. Weekly, midwk, wkends. 203-621-7555

THERE ARE MORE REAL ESTATE LISTINGS IN THE BACK OF THE NEWS SECTION.



PERSONAL CALL AD OF THE WEEK

Specially Selected By The Phoenix for creativity and originality of Ad and Personal Call Greeting. Ads selected as "Personal Call Ad of the Week" will be awarded an extra free week's run in the Phoenix.

Dinner Awaits

SWM, 26, handsome, romantic, funny seeks attractive intelligent SF 22-28, who loves life and starry nights. ☎ 8676 (exp 2/14)

To respond to a Personal Ad with a ☎ dial 1-900-456-2255 from a touch-tone phone *(99¢ a minute)* Before you call, please check expiration date shown at the end of each ad.

WOMEN SEEKING MEN

21 SWF 5'8" tall, attractive, military academy senior, likes travel, jogging, watersports, and dining out. If you are a graduate student, professional gentleman, or military officer 21-30 I would like to hear from you. Please send photo and address to ☎ □ 8749 (exp 2/20)

29 SWF attractive, professional, honest and sensitive seeking S or D M Mediterranian look, smoker OK and similiar. ☎ 8707 (exp 2/14)

60'S-90'S SJM
Very attractive SJF 31, native New Yorker here to stay, seeks SJM 5'8"-6'2", good-looking, liberal politics, progressive, rock/other music, not overweight, good sense of humor. ☎ 8743 (exp 2/21)

Academic, outdoorsy, attractive, independent DWF wants to share her intersting life with tall, honest, warm, energetic, 50ish academic man ☎ 8777 (exp 2/28)

ARE YOU THERE
Attractive, opinionated woman, 30+, seeks tall, bright, unusual man. Prefer arts to sports, Kate to George, Costello to Presley. ☎ 8698 (exp 2/14)

Artistic DWF very attractive sensitive youthful romantic financially independent wishes relationship with well educated SWM approximately 50-55 ☎ 8587 (exp2/21)

ASIAN-IRISH-MEX
Mute, caring, beautiful brunette, 28, writer, agnostic. Ghandi, social work, sculpting, hiking, laughing, understanding, intellectual, marriage-mate? ☎ 8699 (exp 2/14)

Attractive SJF, 28, mental health professional seeks educated, fun-loving, trustworthy, goodlooking man for long talks, movies, and hopefully a relationship. ☎ 8761 (exp 2/21)

Attractive DWF(J), 46, slim, fit, 5'7" seeks soulmate for longterm, monogamous relationship. I am warm, nurturing, down-to-earth, introspective, passionate and spiritual with progressive politics, concern for environment. I love animals, cooking, gardening, hiking, long walks, travel. You: S/DWM, attractive, caring, emotionally expressive, unpretentious, nonsmoker. PO Box 627 Belmont MA 02178

Attractive, engaging, auburn-haired, professional, 42, intelligent and sensitive, youthful in appearance, adventurous in spirit with interests in the arts, outdoors, travel and holistic health. Seeks friendship and romance. ☎ 8745

ATTRACTIVE, SLIM
Intelligent, introspective SWF 5'3", 50. Enjoys: music, movies, art, dance, books, good food, long walks, travel. Seeks: honest, intelligent, flexible, communicative, non-smoking, risk-taking gentleman with self-awareness and sense of humor. ☎ 3489 (exp 2/28)

A woman who has it all together--attractive, bright, successful, fun--desires tall, academic man, 50-60, with passion for life. ☎ 8777 (exp 2/28)

VEGITARIAN MAN
SWF, 33, 5'2", slender, energetic, eclectic, spiritually searching, but with irreverant tendencies, seeks masculine vegetarian partner who is as comfortable backpacking as sipping champagne in a tux. I love being 'part of the solution', travel, ocean, dinner parties, and expanding my world view. ☎ 8753 (exp 2/21)

BALLROOM DANCER
Pretty female 48, 5'5", 145 seeks partner, financialy secure knowing how to treat a lady. Other interests include dance, roller skating, square dancing, and music ☎ 2570 (exp 2/28)

Beautiful, blue-eyed, accomplished, jewish blond. Phone, box 875 Marblehead 01945

BE MINE!
SWF, 31, attractive, intelligent, seeks tall, handsome, SWM 25-35 for intimate relationship. ☎ 8794 (exp 2/28)

BE MY VALENTINE
Old fashion, Irish SWF, 34, never married, no children, 5'3", green eyes, dark hair, nice legs seeks honest SWM Valentine. I like dancing, movies, romantic nights, music, I like oldies ☎ 3400 (exp 2/28)

Bright, attractive, academic DWF, seeks tall, honest, 50ish male counterpart. ☎ 8777 (exp 2/28)

BE MY VALENTINE
Exceptionally attractive, petite, classy, sensuous, professional DJF, seeks handsome, extroverted, trim, financially and emotionally secure counterpart 38 to 50. Express your romantic sentiments and help make our valentine's daze fun. ☎ 3438 (exp 2/28)

BLACK VELVET
Beautiful BF seeks intimate rendezvous in arms of sincere SWM 25-35. You dance till dawn, enjoy cocktails at six, a saavy dresser with looks that stop traffic. Why hesitate. ☎ 3411 (exp 2/28)

BLUESLOVING
Poet- Academic, wry, attractive, SWF 46 - kindhearted, eclectic (film noir - scrabble) seeks SWM kindred spirit to share arts, etc. ☎ 8801 (exp 2/28)

BORUCH HASHEM
Zelig, Zaftig, SWF, turning CJ, 33, intelligent, funny, open, writer's sense of the absurd. Looking for same in dark, confident, SJM. Help with Hebrew. Go to Temple, eat trail, chasseneh. ☎ 3388 (exp 2/28)

Bright, witty, caring, 40ish DWF, searching for intelligent, liberal-minded, fun-loving, 40ish to 50ish DWM with great sense of humor for friendship and ??? ☎ 8665 (exp 2/14)

CARPE DIEM
Attractive, sensitive, fun-loving, communicative, caring, intelligent, professional, SWF, 35, writer, many interests, searching for one good man with similar qualities. Call for details ☎ 8711 (exp 2/14)

COLLABORATION
SDF, 45, 5'2" 105lb, practicing artist, daughter 10 years old committed to learning to play and learning to listen, seeks similarly inclined partner mature enough to enjoy wonders of collaboration. ☎ 8750 (exp 2/27)

Cuddly, analytical SWF, 6', 32, seeks affectionate dancing scientist or poetic logician to share rational thought, irrational moments. ☎ 3511 (exp 2/21)

Dancing liberal DWF 52 seeks quiche eater. ☎ 8668 (exp 2/14)

DIVERSITY?
SWF 21 seeks companion to enjoy music, walks, food, conversation, coffee, tea, unconscious of looks. ☎ 8662 (exp 2/14)

DWF, 38, 5'9", slim, attractive, musician, teacher, humanitarian, creative, funny. ☎ 8560 (2/20)

DWF 40 professsional exceptionally attractive great shape 5'4" 118 lbs, exciting, intelligent, adventurous, sophisticated and sexy ☎ 8639

DWF, 41, prof, slim, attractive, romantic, warm, amusing, seeks cultural and intellectual companionship, (maybe more), 25-75 OK. Love arts, music, dance, travel. Avid reader. Also love outdoors, animals, my kids. City/country- Boston/Berkshires. Veneer of conventional over unconventional. MIT Branch, PO Box 334, Cambridge, MA 02139. ☎ 8678 (exp 2/14)

DWF, 5'9", slim, attractive, 38, questioner of authority. Classical pianist who sings jazz. Midwesterner in Boston. Health conscious smoker. School teacher, idealist, social conscious, info fashion. ☎ 3476 (exp 2/28)

DYNAMIC
Vivacious, active, blonde beauty, 30's. Interests include outdoor sports, dancing, psychology. Seeks similarly endowed Male. □ 8736 (exp 2/21) ☎

ENERGETIC
Sensual, sassy, spontaneous, romantic, attractive, honest, independent, professional DWF 41 seeks 6' or taller, prefer blonde, blue, non smoker ☎ 8633 (exp 2/28)

EVERY NIGHT
Petite, swift, 35, MBA, very bright, cooks, seeks hungry Protestant for life long frolic. Non-smoker. ☎ 8741 (exp 2/21)

EVOLVING MUSE
SWJF, 27, 5'5", sensitive, creative, compassionate, attractive, graduate student, spiritual/meditation, philosophical, progressive, musty veggie, holistic health/yoga, adores children and nature. Seeks similar male who is self-aware and open in mind, heart/soul. ☎ 8693 (exp 2/14)

Extremely pretty SJF, 20's, seeks handsome, sincere, professional SJM 28-35. ☎ 8778 (exp 2/21)

FEEL COURAGEOUS
Very bright, articulate, pretty (tall, blonde), creative, relentless SWF 34 is looking for you. ☎ 8791 (exp 2/21)

Fiesty, down-to-earth, and fun-loving SWF 33, looking for an honest, real person. PO Box 181, Framingham, 01701-0002

TO RESPOND TO A PERSONAL AD WITH A PHOENIX BOX NUMBER, MAIL YOUR REPLY TO:

BOX ----
PHOENIX
CLASSIFIEDS
126 BROOKLINE AVE.
BOSTON, MA 02215

FRIEND/SOULMATE
SF seeks professional SM (37-47) friend/relationship, sharing active weekends, outdoors, the personal/spiritual journey, new ideas, biking, music, dancing, fun! Box 2250 Duxbury Ma 02331 ☎ 3383 (exp 2/28)

GO AHEAD MAKE MY DAY!
Elect me for your candiddate. An athletic, attractive, professional, 36, who campaigns for travel, tennis, the arts and.. let's be winners for a long term! ☎ 2616 (exp 2/28)

Great woman wants to meet great man! Artist, 42, with joie de vivre, soulful, fun; likes dancing, conversation, outdoors, self-awareness, sensitivity, optomism. Seeks non-smoker, light drinker. ☎ 3239 (exp 2/14)

HAPPY HEARTS DAY
SWF 20. Goofy, funny, literate, musical, semi-artistic. Irish/Italian background. do you travel? Hope so.... ☎ 8694 (exp 2/14)

HEALTH ENTHUSIAST SEEKS
same or someone in medical field, 42 or older. Entrepreneurial spirit, free to travel, willing to exchange information on business goals and personal goals. Able to talk before taking action. ☎ 2611 (exp 2/28)

HEARTS & FLOWERS
DWF 37 blonde hair, brown eyes, 5'7", 184lbs, very attractive, charming, shapely seeks Mr at 25-45 for lasting relationship sincerely. ☎ 3422 (exp 2/28)

HRDCRPNKR, HALT
Water seeks it's own level, temperature. Medium sized farfromugly, 22, pretty eyes, likes doing nothing ☎ 8760 (exp 2/21)

I LOVE MYSELF!
Do you love and accept yourself? Compassionate, intelligent, trim, attractive and artistic? 35-45. ☎ 3451 (exp 2/21)

I'm seeking a gentleman 45 to 60 years, well travelled, established, woridly. Serious relationship a must. I'm Asian 5'6", 120lbs, interests are music, dance, dining, art, movies, cooking. ☎ 3404 (exp 2/28)

INNATE QUALITY!
WF 36, self-employed, redhead, blue eyes, buxom, sensitive, particular, curious, nonsmoking. Seeking an unmarried, "thoughtful", secure, goal-oriented, male of cultrue over 40 for monogomous unity. ☎ 3521 (exp 2/28)

INSPIRING & FUN
39, creative, spirited, playful, progressive, love nature, reading, intimacy, community, and dancing. ☎ 8696 (exp 2/14)

Intelligent, attractive, DWF 45, warm honest, well-educated professional, interested in theatre, good conversation, museums, dancing, hiking, travel, looking for a warm intelegent, sensitive, good-hearted Man. POB 383 Watertown MA 02272

Intelligent exotic student, 19 seeking mature humorous attractive young man 18-25. Photo a must. ☎ 3461 (exp 2/21)

KINDRED SPIRIT?
SWF 38, spiritual/psychologica l writer, with passion for beauty/truth/ tenderness, and capacity for commitment, romance and real communication seeks caring, aware, responsive man for substantial loving relationship ☎ 8647 (exp 2/14)

KINDRED SPIRITS
Petite curvacious brunette, intellectual photographer humorist. Desires nonsmoking, tall, slim gentleman. Surreptitiously funky, preferably British. ☎ 8641 (exp 2/14)

LET'S DANCE
Bored, beautiful SWF, 26 seeks new experience with tall white male, 26-35, long hair into music. Must be cool. ☎ 8687 (exp 2/14)

LET'S DANCE
Seeking dance partner. Latin/Carib music. 28+, 5'6"+ ☎ 3448 (exp 2/28)

LET'S MOONDANCE
SBF, plump, seeks warm, humorous, open-minded, drug-free, 21-26, single Latino male who enjoys music, films, museums, X-C skiing, lazy Sundays. Solid friendship first, romance later. ☎ 3 .86 (exp 2/28)

LONG HAIR
SWF 28, beauty, brains, desires literate SWM with long locks, depth, focus for adventure, nightlife. ☎ 8733 (exp 2/21)

LOVE & MARRIAGE
Slender, stunning, professional woman seeks soulmate: tall, fit, attractive, 30-50, ready for passionate partnership, parenthood. Appreciation of art, psychotherapy, tennis, meditation, nature, dancing, animals, holistic health, reading are plusses. ☎ 3500 (exp 2/28)

LOVER BE MINE
DWF 36, beautiful blonde mom, full figured Italian, romantic, sexy passionate pisces, seeks a special male for lasting relationship to warm my heart, body, mind. ☎ 3390 (exp 2/28)

PERSONAL CALL℠ BRINGS A WONDERFUL NEW DIMENSION TO PLACING A PERSONAL AD. IT'S AS EASY, CONVENIENT AND PRIVATE AS YOUR OWN ANSWERING MACHINE.

YOU ARE IN CONTROL. YOU'LL GET RESPONSES IMMEDIATELY, AND CAN SCREEN THEM AT YOUR CONVENIENCE SIMPLY BY PICKING UP THE PHONE AT ANY TIME. YOU HEAR THE PERSON'S VOICE AND LISTEN TO THE RESPONSES BEFORE YOU MAKE ANY DECISIONS.

WHY SPEND ANOTHER BORING NIGHT ALONE? MEETING SOMEONE IS AS EASY AS FILLING OUT THE COUPON ON THE FACING PAGE. AND, YOUR FIRST TEN WORDS ARE FREE, WITH NO ADDITIONAL CHARGE FOR THE PERSONAL CALL℠ SERVICE.

HOW TO USE Personal Call℠

PLACING

a Phoenix PERSONAL CALL℠ Ad:

PERSONAL CALL℠ is a free service for Phoenix personal advertisers! When you place your Phoenix personal ad, you'll be given (or mailed) your four digit box number and your own six digit private security code number. You can then call 617-742-3733 (742-FREE) to record your 60 second greeting message. You don't have to repeat your printed ad. Instead, be creative! We suggest that you leave your first name and ask the people responding to leave their telephone numbers and best times for you to call. (Do not leave your last name, telephone number or address.)

When you call 742-3733 and enter your Phoenix box number and your private security code number, the system will immediately tell you how many new responses you have. And, if you haven't yet recorded your greeting message, the system will remind you. From there, just follow the easy prompts. You'll press 1 to record your greeting message, press 2 to hear your responses or press 3 to listen to the greeting message that you've already recorded.

Immediately after recording your greeting, you will be able to review your message and make changes at that time. Your greeting will take about 24 hours to go on-line. Meanwhile, you'll still be able to receive responses.

How to use PERSONAL CALL℠ to immediately

RESPOND

to a Phoenix personal ad

When you read a Phoenix personal ad that has a small telephone symbol next to the box number, you'll know it's a PERSONAL CALL ad. First, check the personal ad's expiration date to make sure it's still active. (Personal Call ads remain on-line until 4AM on the Thursday after they last appear in the Phoenix.) You can immediately respond to that ad by calling 1-900-456-2255.

When the system answers, follow the easy instructions and enter the box number of the ad that interests you. You'll then hear that person's 60 second voice greeting. (If the person has not yet recorded a greeting, you can still leave your response.) If you'd like to meet, you can then leave your own, private one minute response. Be sure to leave your telephone number and best times to call. Then you can enter another person's box number.

Using PERSONAL CALL℠ to answer Phoenix personal ads is fast and fun. Unlike other telephone services, with PERSONAL CALL℠ you don't have to listen to one ad after another until you find someone you'd like to meet. Instead, you can kick up your feet and browse through the Phoenix personal section circling the ads that interest you. Then, at your convenience, call 1-900-456-2255 to meet that special person!

The cost for using PERSONAL CALL℠ to respond to Phoenix personal ads is only 99 cents per minute and will appear on your monthly telephone bill under "BOSPHOENIX."

Having problems? Please be sure that: 1. You are using a touch-tone phone 2. Your touch-tone phone is on TONE, not pulse. If you have any questions or feedback about Personal Call, please feel free to call the Phoenix Classifieds Office at 267-1234.

LOVE IS A FORCE
SWF, 32, feminine, warm-hearted, artistically-inclined and highly intuitive, mysterious with sensous dark eyes looking for passion in the eyes of the other half. Seeking a masculine and caring liberated and nurturing, excitingly intelligent, emotionally and financially stable man 30-45 who values commitment in a strong, intimate relationship. Together we can create.. ☎ 8800 (exp 2/21)

LUST FOR LIFE
Tall redhead likes adventure. SJF, 29 seeking relationship with secure, sensitive, open-minded male to share conversation, Boston music scene, watching films and much more ☎ 3440 (exp 2/28)

MAKE ME LAUGH
Beautiful artist, 40, blonde, bohemian values, loves music, travel, cooking, conversation. ☎ 3509 (exp 2/21)

MARILYN MCCOO
Double! Statuesque, sensous, SBF, 33, seeks tall, intelligent, physically fit, romantic, adventurous, gentle man. ☎ 8746 (exp 2/21)

MIDWESTERNER
SWF, 38, attractive, active, artist seeks kind, fun, successful male counterpart for friendship, partnership, family. ☎ 8740 (exp 2/21)

MULTIFACETED
Articulate, multifaceted thinking Renaissance woman songwriter musician seeks literate creative intelligent, humorous, new friend for interesting conversation and possible companionship. Please be between 25-45. ☎ 3504 (exp 2/28)

Multi-faceted lady, 33, self-sufficient, playful and warm with wisdom, physical allure, and spiritual awareness seeks renaissance knight, intelligent, honest, sensitive and creative with wit, courage and heart. ☎ 3506 (exp 2/21)

MULTI-LINGUAL
Friendship wanted by intelligent, humorous woman, DWF 35, coffee and conversation? ☎ 8780 (exp 2/21)

NEW RACKET
DWF 31 needs tennis lessons from someone who can make me laugh. Are you S/DWM 28-35 game for a new match? ☎ 8747 (exp 2/21)

PARTNER WANTED
for petite, fun-loving, professional, early 30's, sophisticated, sincere, loves life, theater, skiing and tennis. Are you my match? ☎ 3415 (exp 2/28)

NO CHOCOLATES NECCESARY
Over 40 F desires to find her valentine soon! You are over 40 too, professional, sincere, and secure. an altogether man desiring a professional, attractive lady with intellegence, fimininity and class ☎ 2615 (exp 2/28)

OVER THE RAINBOW
SF, professional 40 with sparkle and substance, values arts, nature, music, travel, books, whimsy, holding hands, the simple and the sublime seeks professional, self-aware, liberal, non-smokingman 30's-40's ☎ 2568 (exp 2/28)

PONY TAIL
I want a male with a pony tail. Someone who's funny, well-read and playful, like me. ☎ 8710 (exp 2/14)

Pretty, slim, academic, SWF, 32, seeks highly-educated, kind, SM 35+. ☎ 8658 (exp 2/14)

Professional, SWF 24, WFNX concert addict also suffering from x-country skiing affliction, seeking SWM with similar ailments and age. ☎ 3425 (exp 2/28)

RARE FIND
Cute, adventurous, slender, smart, warm, blue-eyed SWF 34 seeking good-looking, thoughtful, interesting, humorous, athletic professional.☎ 8708(exp 2/14)

RISK IT!
Tall, live SWF, blond, 30's with a zest for living seeks handsome male for wide world of sports, adventure, and ? ☎ □ 8734 (exp 2/21)

ROSES ARE RED...
My eyes are blue. I would like a call from you! Do you enjoy moonlight walks and fireside chats? Witty, perky, artistic SWF, 22, seeks intelligent, sincere gentleman. ☎ 2604 (exp 2/28)

SAVE ME?
From this boredom, 22, SWF seeks SWM 22-30. No head games, be honest, funny, non-violent, non smoker. Enjoy metal, so long hair fine. Interested? There's more to know. ☎ 8776 (exp 2/21)

SBM WANTED
I'm a 22 yo SWF, lt brown/blue, not exactly thin looking for a SBM under age 33 who likes Reggae, Keith Sweat and anything fun for friendship or romance ☎ 3375 (exp 2/28)

SEIZE THE DAY
Late 40's, professional lady responds to man who's fired by strong conviction, chooses to explore art, music, the environment, etc., enjoys ethnic food, and recognizes everyone's true qualities. NW Boston ☎ 3407 (exp 2/28)

Sensuous, slender, professional 37 year old SJF seeks equal male partner. ☎ 8771 (exp 2/21)

SEXY TALL BLOND VERY PRETTY
Professional 33, 5'8" educated Mst, business owner. You, tall, handsome educated professional non-smoker romantic, 33-47, into the good life skiing, sailing, travel, long weekends. You won't be disappointed. ☎ 2622 (exp 2/28)

SJF, 30, 5'7", highly educated, eclectic, dynamic and warm seeks smart, funny, self-reflective, exceptional SJM for urban adventures, exotic travel, quiet evenings, Thai food, country get-aways and more. ☎ 3177 (exp 2/14)

SJF, 38, petite, politically progressive, professional seeks self assured, sensual, intellectual man for committed relationship ☎ 8767 (exp 2/21)

SPIRITED ARTIST
Seeking intelligent open minded men for friends. Are you warm, considerate, spiritual, artistic, alcohol/drug free, attractive, trim, 35-45 and emotionally intact? I am. Good conversationalist a plus! ☎ 3379 (exp 2/28)

Spirited blonde beauty. Seeks kind, accomplished, playful but sincere, emotionally generous Male 33+ with slow hand, quick mind to scale Italian hilltowns, dance the night away, build enduring relationship. PO Box 1382 Cambridge 02238

SPIRITED
SWF 33, adventurous, intuitive, creative, with sparkle of good humor, eye for beauty, capacity for warmth/commitment. Nature lover, hiking/biking, thinker, challenged and stimulated by lively conversation. If you are a caring sensitive man with passion for truth, I would like to meet you. ☎ 3485 (exp 2/21)

Striking, fit, funny SF, 30's, politically left, academic, writer/poet, runner-- seeks tall brilliant counterpart. ☎ 3460 (exp 2/21)

Strikingly attractive, dark haired, shapely SJF, 37, interests; jazz, dance, meditation, nature, arts, video, film. Seeks fit, creative, naturing, unique man. ☎ □ 3241 (exp 2/21)

SWF, 21, 5'9", born with the gift of laughter and a sense that the world is mad. Seeking progressive person: wild hair, clothes, the works! Not the moody, misunderstood genius, a good attitude, and crazy sense of humor will do...bring on the dancing horses then write-promise response. POB 224 Medfield 02052

AQUARIUS
SWF, 21, 5'9", born with the gift of laughter and a sense that the world is mad. Seeking progressive person: wild hair, clothes, the works! Not the moody, misunderstood genius, a good attitude, and crazy sense of humor will do...bring on the dancing horses then write-promise response. POB 224, Medfield, MA 02052

SWF 21 witty, intelligent, caring seeks college male, 21, 5'8" with love of classical music, philoshophy, Van Gough and her. □ 6152

SWF, 30, 5'3", slim, athletic, vivacious, inquisitive, creative, caring, romantic, enjoys cultural pursuits, comedy, dancing, dining, various sports, seeks SWM, 28-35, well-educated, attractive, nonsmoking, with diverse interests, integrity, and sense of humor. ☎ 8690 (exp 2/14)

GOING FOR IT ALL
SWF 37. Beautiful inside and out. Artist/Teacher. Honest, sensitive, kind. Independent. POB 8, Newton 02160 ☎ 8802 (exp 2/21)

SWF 37, looking for SWM 30+ who can make a little birdhouse in my soul. ☎ 8812 (exp 2/21)

SWF 41, 5'8", trim, attractive, warm smile. Classical music lover/health care administrator. Loves concerts, playing cello, outdoors activities, reading, liberal politics. Seeks soulmate, warm, professional, 35-47 for lasting commitment. ☎ 3498 (exp 2/28)

SWF ATTRACTIVE
28, college educated, enjoys music, theatre, quiet times, new experiences. Seeks non-smoking, thoughtful, mature, college educated, SWM, 25-35 to share new ideas and possible commitment, don't hesitate! ☎ 2633 (exp 2/28)

Seeking near death wealthy man with no heirs-only kidding! Attractive SJF 34 , charming and fun, hoping to meet sincere, professional, generous gentleman to build meaningful relationship. ☎ 8751 (exp 2/21)

SWF SEEKS AFRICAN MAN
Nice, fat woman seeks single African gentleman 25-45 for friendship, prefer non-smoker, non-drinker, Providence area. Tell me about yourself and please leave your name and phone number. ☎ 2612 (exp 2/28)

TENDERHEARTED
Tenderhearted, literate, SJF, natural beauty, recalls when Dylan was blowin' in the wind, welcomes a mensch to share life's colors, careers, friends & family ☎ 3436 (exp 2/28)

SWF seeks professional SWM 30-37, enjoying dining out, country trips. ☎ 8634 (exp 2/14)

TIMEFOR ACHANGE
I am a creature of habit and would like someone to help me change my ways. SWF 32 seeks friendship/relationship 35-50 ☎ 3488 (exp 2/28)

Very exceptional girl in equally unusual dilemma seeks benevolent individual. ☎ 8797 (exp 2/21)

Vivacious, intelligent, successful SWF, 26, seeks sincere, intellectual, attractive, slim, SWM 26-34 to participate in fun , fulfilling relationship. ☎ 3458 (exp 2/21)

Warm, compassionate, attractive, SWF, 30ish, seeking the same in SWM. ☎ 8568 (exp 2/21)

WHITE WITCH...
Smart and sensuous, seeks similar WM for laughing, exploring, and keeping warm til spring! ☎ 8644 (exp 2/14)

WINTER BLAHS?
Chase them away, 47y.o. DWF seeks leftist man, social activist, enjoys country and city, likes eating out, flexible schedule, country music and jazz. ☎ 3501 (exp 2/28)

WONDERFUL LOVE
Is what I seek and what I offer: kind, playful, offbeat, ordinary, profound and long-term love. I am gentle, spirited, lithe, lovely F 40, nurse, singer, photographer, nature-lover, vegitarian, progressive. ☎ 3490 (exp 2/28)

X-Oceanographer SWF 5'9" attractive slim seeks SWM 6' 40 years oldkind ☎ 8756 (exp 2/21)

YOU CAN RESPOND TO A PERSONAL CALL℠ AD RIGHT NOW...

NO POSTAGE NECESSARY!

DIAL 1-900-456-CALL 99¢ A MINUTE

Please check the expiration date before calling.

MEN SEEKING WOMEN

25, 5'9", slim SWM seeks petite warm sensuous nonsmoking individual. ☎ 8632 (exp 2/14)

26, SWM, 6', non-smoker, enjoys hiking, camping, sea kayaking, all types of skiing and biking. ☎ 8762 (exp 2/21)

27 SWJM, dancing, slim, professional, athletic, financially secure, romantic, comedy clubs, outgoing. ☎ 8583 (exp 2/21)

2 GOOD 2 B TRUE
Look no further you've finally found him, an attractive, intelligent SWM 24 that your girlfriends, co-workers and heck, even your mother will approve of. Don't delay, happiness and romance await ☎ 3341 (exp/2 28)

30 SOMETHING
Light brown, blue eyes, handsome SWM, part-time student, seeks companionship, love, and understanding ☎ 8645 (exp 2/13)

32, bright beanless beanpole boyish seeks gutsy deadpan flatfish- toothsome bouyant sensuous athletic spontaneous 25-36. ☎ 8775 (exp 2/21)

32, Jane: we've seen, suffered, grown. Let's enjoy whats left together. Rochester. ☎ 3512 (exp 2/21)

45, HZ EYES 169
Hi. I would like to meet a woman 35-40, good cook, honest, caring, romantic walks and dine-in ☎ 2569 (exp 2/28)

4 CRYING OUT LOUD
SWM 42 teacher 6'1" 210, down-to-earth, athletic midwesterner seeks smart, kind, sensual, non-yuppie woman with sense of humor who likes nature, Levis, dogs, Motown and Meatloaf (the singer). ☎ 3502 (exp 2/28)

93% NORMAL SWM 35, 5'7" ENJOYS PHOTOGRAPHY, TRAVEL, RED SOX, EXCHANGING BACKRUBS, SEEKS INTELLIGENT, ATTRACTIVE, UNPRETENTIOUS WOMAN ☎ 8769 (EXP 2/21)

ABSOLUT MENSCH
26, seeks S-not-too-JF, brainy and beautiful for nice clean fun and more. ☎ 8638 (exp 2/28)

ABSOULUTELY
Forthright, SWM, 35, 5'9", slim, warm, real, Cambridge die-hard, seeks trim, strong woman (23-38) for dining, cinema, possible relationship. Enjoy photography, cooking, Nautilus, travel. ☎ 3517 (exp 2/28)

Accomplished artist, museum professional, 42, tall, lean, passionate, caring, secure, seeks slender, sensuous, tender-hearted WF with a taste for books and beaches. Box 642, South Dartmouth MA 02748 ☎ 8423 (exp 2/28)

ACQUAINTANCE
Precedes intimacy WM 33 wants to meet woman of strenghth, grace, and style. ☎ 8782 (exp 2/21)

ACTIVIST
24, SWM, intelligent, sincere, romantic, good-looking, grad student seeks compatable, attractive, emancipated woman 21-26 ☎ 8754 (exp 2/21)

ADVENTURER
Indiana Jones was a wimp! Ideaman with muscles, nonsmoking SWM 28, 5'8" seeks tall valkyrie. ☎ 8773 (exp 2/21)

Adventurous, bohemian, caring, dynamic, evolving, funny, gregarious, handsome, 39, interested? ☎ 8799 (exp 2/14)

All-purpose male, 34, 5'7", brown eyes/hair, seeking fun-loving, frisky, flexible female, 30-35. My interests include music, tennis, writing, day-tripping. Yours should be irresistable--let's go! ☎ 8709 (exp 2/14)

American girl seeking a marriage partner. PO Box 193 Greenbush MA 02040

A NEW AGE MAN
SWM 25, attractive, intelligent and sensitive. Interests include psychology, social issues, and self-improvement. ☎ 3450 (exp 2/21)

ANGEL-HEADED!
SJM, 38, 5'11", 180lbs, handsome, intelligent, funny, poetic musician on vacation from software world, seeks bright, sensitive, imaginative, SF, early thirtyish for constantly amusing, serious relationship. ☎ 3434 (exp 2/28)

ARE YOU BORED?
Handsome, husky, 30'ish, Italian guy seeks seductive lady for romantic interludes and lasting friendship. ☎ 3421 (exp 2/28)

A ROMANTIC
Hi, SWM, 43, enjoys movies, theatre, dining out, dancing and quiet times, incurable romantic, seeking D/SF, 28-45 for friendship leading to possible long term serious relationship. ☎ 3428 (exp 2/28)

ARTISTIC
35, social worker, guitarist, songwriter, poet, leftist politics, into world peace, spiritual, into meditation, fun loving, sincere, considerate, and honest, seeking progressive, honest, sincere, kind woman for solid, meaningful relationship ☎ 3378 (exp 2/28)

ARTISTIC
Optimistic, SWM 27, tall, slim, goodlooking, nonsmoking, easygoing, into music (folk, rock, classical) poetry, offbeat films, theatre, nature, walking, holistic health and philoeophy, conversation by candlelight, seeks sensitive, open-minded companion. ☎ □ 8731 (2/21)

ART LOVER
25, tall, SWM seeks partner for MFA, movies, concerts and other cultural expeditions. Monet first? ☎ 3355 (exp 2/21)

ASIAN WOMEN UNITE
Come claim my heart. SWM, kind, gentle, loving, seeks Asian woman for friendship/relationship ☎ 3249 (exp 2/28)

A SPECIAL WOMAN
is what I'm after. Help this SWM, 22, 5'5", displaced Californian explore the possibilities of Boston: movies, clubs, thrift stores, long walks, laughs, cuddling by the fire, true romance. ☎ 3424 (exp 2/28)

"A stripping puppet on a liquid stick, gets into it pretty thick. A butterfly drinks a turtle's tears but how do you know he really needs it?" ☎ □ 8643 (exp 2/14)

SUPER MENSCH
Athletic, SJM, lawyer, entrepreneur, 39, challenges energetic 29ish SJF doctor, dentist, or heiress to meet ☎ 8735 (exp 2/14)

ATHLETIC WOMAN
Attractive, athletic SWM, wavy brown hair, baby blue eyes, trim muscular build, strong, energetic yet peaceful would sincerely love to meet a strong muscular woman for friend and workout partner. ☎ 3412 (exp 2/28)

ATTENTION LADIES
SWM seeks SWF, 23, handsome, college educated, physically fit. Enjoys romantic dining. All answered! ☎ 2561 (exp 2/28)

ATT. NICE WOMEN
SWM 27 seeks SWF 20-30, must be cat lover, liberal, bright. I'm a bright, prof guy from Midwest with fairly normal habits, into movies, politics, economics, music. ☎ 3385 (exp 2/28)

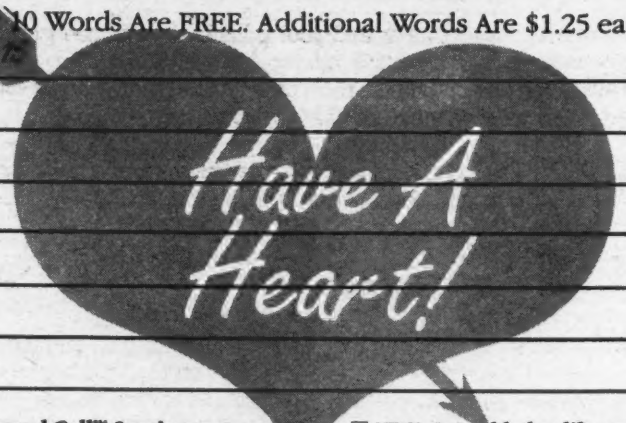
Attractive, athletic, young looking SWM, 42, seeks intelligent SWF for music, laughter and general craziness. ☎ 8763 (exp 2/21)

FEBRUARY IS *Personal Call* SM
❤ HAVE A HEART MONTH! ❤

Because it will soon be Valentine's Day, and since we are born and bred romantics, the Phoenix has designated this February as "Have A Heart Month." And to make it easier for you to meet that special new person we are offering you a FREE headline and 15 FREE words when you place your Personal Ad with Personal Call. Offer Expires February 21, 7p.m., Wednesday. Only good for ads with Personal Call). No Phoenix boxes or other P.O. boxes accepted.

Free! **OPTIONAL HEADLINES**
~~7 Pt. Bold $8.75~~
15 Letter Limit

PRINT CLEARLY: (*First ~~10~~ 15 Words Are FREE. Additional Words Are $1.25 ea.)



☐ **YES!, I want the FREE Personal Call℠ Service** I understand it is FREE and I agree to record my greeting immediately upon receiving my security code.

☐ **YES!, I would also like my ad to run for FREE** in the Phoenix's NewPaper in Rhode Island!

Personal Call SM ..... **FREE!**
*FIRST ~~10~~ 15 WORDS ..... **FREE!**
If you wish, you can select from one of the following

OPTIONS:

ADDITIONAL WORDS AT $1.25 EA ..... $ ____
7 PT. HEADLINE AT ~~$8.75~~ ..... $ **FREE!**
SUB TOTAL ..... $ ____
SERVICE FEE * ..... $ 5.00
* Service fee is for mail-ins and ads placed Tuesdays, Wednesdays and Thursdays. There is no service fee for ads placed by telephone on Fridays and Mondays.
Multiply by number of weeks ad runs X ____
(Two week minimum) ..... **TOTAL** $ ____
To order using ☐ MASTERCARD ☐VISA ☐AMEX, please fill out this section:
ACCT # _____ EXP DATE _____
SIGNATURE _____

CATEGORY
Please check appropriate box for category placement:
☐ WOMAN SEEKING MAN ☐ MAN SEEKING WOMAN
☐ MAN SEEKING MAN ☐ WOMAN SEEKING WOMAN

THIS INFORMATION IS CONFIDENTIAL. WE CANNOT ACCEPT YOUR PERSONAL AD WITHOUT IT.

NAME _____
PHONE _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

THE BOSTON Phoenix *PersonalCall* SM

GUIDELINES
Anyone seeking a long-term, monogamous relationship may advertise in Personals. Abbreviations are permitted only to indicate gender preference, race, and religion. The Boston Phoenix suggests that ads should contain a self-description, age range, lifestyle, and avocations. Ads containing explicit sexual/anatomical language will not be accepted. The Boston Phoenix reserves the right to edit or reject any advertisement. Classified ads may be submitted for publication only by persons 18 years of age or older. Also, no ads will be published seeking persons under that age.

DISCLAIMER
The Boston Phoenix assumes no liability for the content or reply to any personal advertisement. The advertiser assumes complete liability for the content of and all replies to any advertisement or recorded message and for any claims made against The Boston Phoenix as a result thereof. The advertiser agrees to indemnify and hold The Boston Phoenix and its employees harmless from all costs, expenses (including reasonable attorney fees), liabilities and damages resulting from or caused by the publication or recording placed by the advertiser or any reply to any such advertisement. By using PERSONAL CALL℠, the advertiser agrees not to leave his/her telephone number, last name, or address in his/her voice greeting message.

CANCELLATION OF PROMOTION
Ads not appearing in issue requested will appear in next available issue as long as the promotion is in effect. The classified promotion may be cancelled at any time without notice.

THE DEADLINE FOR PLACING YOUR PERSONAL AD IS 7:00 PM ON THE WEDNESDAY PRIOR TO ISSUE DATE

PHOENIX CLASSIFIED OFFICE
126 Brookline Avenue
Boston, MA 02215
OR CALL 267-1234
OFFICE HOURS:
Monday ..... 8:30 am - 6 pm
Tuesday ..... 8:30 am - 7 pm
Wednesday ..... 8:30 am -7 pm
Thursday ..... 8:30 am - 5 pm
Friday ..... 8:30 am - 5 pm

Attractive, fun, athletic, radical, 30 seeks intelligent, sensuous, feminist to enjoy outdoors, politics, love, laughter. No limits. ☎ □ 8649 (exp 2/14)

Attractive WM seeks creative female for fun and adventure ☎ 3369 (exp 2/28)

AWARE & ARTISTIC
Handsome, fit, SWM, youthful 38, seeks playful woman for nuturing a loving, intimate, enduring, relationship! ☎ □ 3514 (exp 2/21)

BE COOL
SWM 30 writer, hip, fit, funny, discriminating, attractive, honest, available. Seeks fun, passion, meaning with sharp, shapely, stylish woman into FNX, live music, clubs, film, art, books. Smoke (without mirrors) OK. ☎ 8798 (exp 2/21)

Believe it or not, charming, wacky, athletic, 5'8" SWM 23 is bored with academic "milieu." Likewise young, cherishing things: past/subversive/screwball, conversation, 'clubbing', adventure? Please call ☎ 8652 (exp 2/13)

BE MY HEARTTHROB
Handsome, youthful, middle-aged,executive looking for heartthrob who's attractive, intelligent, romantic and sincere. You'll be proud to be my companion. Likewise for me. ☎ 3487 (exp 2/28)

BE MY VALENTINE
SWM, 25, 5'7", 155lb, handsome, caring, kind, humorous seeking attractive SWF, 19-30 for friendship, love, romance. I want you to be my Valentine. Please write. Include phne/photo. Haverhill area ☎ 3437 (exp 2/28)

BE MY VALENTINE
A 37, SBM, 5'7" is searching for that one and only. I'm intelligent, nice-looking and enjoy museums, movies, reading, pets and quiet times with a special woman. ☎ 3376 (exp 2/28)

LONGWOOD BIRD
SWM 26 brwn/brwn 5+10+ 170 seeks SWF 20-30 for friendship or relationship. LTC Res.
20058 P.O. Box 1706 Jamaica Plain MA 02130 (exp 2/14)

BLACK & ORIENTAL
WM 45, average looks and build, bluejean type, young acting and thinking, outgoing, affectionate, good sense of humor. I am seeking black or oriental for friendship & dating. ☎ 3472 (exp 2/28)

Blind businessman, prefers older woman, full-figured, wishing a passionate relationship. ☎ 3236 (exp 2/21)

BLOND & BLUE MALE
Hello! I'm a goodlooking SWM 6'3", 172, blond hair and blue eyes, 26 yrs old. I enjoy dining out, movies, karate and treating my lady like a queen. Looking for SWF 20-35 for long term relationship. ☎ 3481 (exp 3/7)

BM INMATE, 31
W45590 NORFOLK
Searching. I am searching for mental and physical freedom. They say it is within me. I am searching for eternal happiness. They say it is beyond me. I am searching for love. They say it is hard to find. I am searching for peace. Is it all in my mind? 250 Park St, Dorchester MA 02124

BOOKWORM?
If your idea of winter sports is cuddling with a good book, call me. SWM, 30, cute, smart, affectionate. Tell me what you're reading. Maybe we can cuddle together. ☎ 2631 (exp 2/28)

Bored SWM, 25, seeks adventure with a SWF 24-30. Beauty a plus, brains a must! ☎ □ 8784 (exp 2/21)

BORN LOSER
SWM, 37, 6', 160, nice build, average looks seeks same, 30-45 for friendship and intimacy. I am funny, warm, caring & desperate! Be My Valentine & rescue me. Cab/som area ☎ 3414 (exp 2/28)

BOSTON LAWYER
SJM, 27, 6'1", 190lbs, intelligent yet a good listener seeks smart SF for dinner, movies, drinks, concerts, museums, etc. ☎ 8758 (exp 2/21)

BOSTON SHE HULK
I adore strong women. If you have muscle and enjoy long talks, movies art literature, city life, dancing, dining, etc. Call this affectionate, creative 27 SWM. ☎ 3519 (exp 2/28)

'BRILLIANT-- A MUST REA-'
Handsome bachelor seeks slim, attractive Fema-- 20-30 or so--must be hone- -onsiderate and sincere. I am mellow, creative, work with kids and love my dogs. ☎ 2623 (exp 2/28)

BUXOM BEAUTY
Generous, loving man seeks a buxom beauty who aches to please the right one. We can make life more fun for both of us. Write a short or long note, and don't forget to include a return address or phone number. Remember, you can't win if you don't play. ☎ □ 3321 (2/21)

CALL ME!
24 SWM, 5'10", thin, attractive, sensitive, creative, intelligent, fit, funny photographer seeks attractive SWF, 20-25, for dating and fun. ☎ 3419 (exp 2/28)

CHANCES ARE
Ugly, slow-witted, been nowhere SWM 30's seeking S/DWF 25-35 for boring, awkward times. ☎ 3483 (exp 2/21)

COLLEGE STUDENT
26 SWM handsome, professional seeks slender, attractive, mature, motivated undergrad for dinner theatre, dancing, romance ☎ 8748 (exp 2/20)

Computer game writer, offbeat SWM, 32, seeks similarly bright, athletic, funny, non-smoking woman ☎ 8656 (exp 2/14)

COUNTRY SPIRIT
SM, 37, not too hard to look at in and out, seeks harmony, magic, called love. POB 672. Methuen, MA 01844 ☎ 8706 (exp 2/14)

Country type Male 39, seeking all around good folk for friendship and exploration. PO 381 Sutton MA 01590 ☎ 8680 (exp 2/14)

COURTISAN
Handsome warrior wants a striking woman 25-40. ☎ 3454 (exp 2/21)

CREATIVE VALENTINE
I really would rather not spend this Vanentine's Day (or any Day) alone, with someone boring, or with the 'couples'. I am 25 and very open-minded. How 'bout you? ☎ 2629 (exp 2/28)

DINNER AWAITS
SWM, 26, hansome, romantic, funny seeks attractive intelligent SF 22-28, who loves life and starry nights. ☎ 8676 (exp 2/14)

Dish seeks SF any culture POB 146 304 Newbury Boston 02115 ☎ 8742 (exp 2/21)

Displaced Californian bikeracer, 25, blonde, 5'10". Call me. I'm embarassed too. ☎ 8679 (exp 2/14)

DISTINCTIVE
WM college student looking to share enchanting encounters with progressive woman 30-50. ☎ 3243 (exp 2/28)

DIVERSITY
Cycling, music, cooking, computers, flying, North Shore, SWM 39, blonde, blue, 5'6". ☎ 3449 (exp 2/28)

DON'T BE DISAPPOINTED!
SWM, 23, honest, goodlooking, funny, affectionate, 6'0", brown hair, eyes. Tired of average women. Seeks pretty, fun-loving, sensual woman to shower with affection. Are you out there? Satisfaction guaranteed. ☎ 2559 (exp 2/28)

DRAGON LADY
SWM 5'10", 160, 45yo professional, seeks liberated oriental F over 30 for as far as we can go☎3480(exp 2/28)

DROP A DIME
SBM 37 seeks long term relationship with SWF blonde/brunette 30-50 who is smoke fee, (semi)svelte, smart, sensual, and sassy. ☎ 3244 (exp 2/28)

DWM, 34x6x170, attractive, artful, healthy, passionate, taofull, camping, tender, humorous.☎ 8629(exp2/14)

DWM, 35, SoH, seeks woman 28-45, with or without children for friendship and possible relationship. ☎ 3453 (exp 3/7)

DWM, 48, successful, artist, photographer, high tech mgr, 5'10", good shape, vegitarian, non-smoker, non-drinker; looking for pretty woman with good heart and high mind. Friends first. ☎ 8700 (exp 2/14)

DWM, 6'5", 200lbs, great looks, body and mind, successful professional looking for very attractive, stylish, discriminating, non-smoking intellectually curious S/DF 33-39.☎ 8671 (exp 2/14)

Energetic, honest, tall, 30 with integrity seeking progressive, imaginative, companion. ☎ 8764 (exp 2/21)

AAA
First in line, one of a kind, give me a call, we'll spend some time. SWM 23 ☎ 8675 (exp 2/14)

FITNESS NUT SOT
SWM, 32, good job, gentle seeks female fitness freak, friendship, romance, north of Boston ☎ 3246 (exp 2/14)

FOREVER YOUNG
Independence has been great, but now I'm seeking an attractive, creative woman interested in joining a long-haired teacher, runner, guitarist, playwright for sharing love and laughter by the ocean. ☎ 3493 (exp 2/28)

Free? Be play and travelmate, 20-38 with attractive outdoorsman, 32. ☎ 8660 (exp 2/14)

FRIENDSHIP ONLY
If you re up to 35, intelligent, attractive, wishing to meet handsome bachelor academic activist, call☎ 8654 (exp 2/14)

Fun, intelligent SWM, 24. I enjoy skiing, beaching, new music and conversation. Seeking same in SWF, 22-27. ☎ 3242 (exp 2/21)

FUN PERSON
SWM student 22, attractive, funny, seeking intelligent attractive F, 20-26 for fun times together. ☎ 8805 (exp 2/21)

Gentleman seeks young lady 18+ interested in art, fantasy and European travel. ☎ 8375 (exp 3/7)

GET A JUMP
on spring, SWM, 33, 6'1", 180, fun-loving, active, easy-going, smart, gentlemanly, believes romance should simmer before sizzling. Love life's stalled, need a woman to jump start my heart ☎ 3497 (exp 2/28)

GODS TEETH
This brutally handsome exiled prince from Cambridge desires slender passionate iniquitous, tanned and rested femme fatale for unbridled mischief ☎ 3499 (exp 2/28)

GO FOR IT
SWM 26, 5'10", 155lbs. Funloving guy with a good sense of humor needs romance in his relationship. Looking for same. Go for it, call me. ☎ 2579 (exp 2/28)

Goodlooking SWM 20 seeks beautiful, intelligent woman to make my day. Call for details. ☎ 3240 (exp 2/28)

GOOD LOOKING
SWM, 24, athletic, honest caring, non-smoker, social drinker, medium built, good sense of humor, educated, fun-loving, optomist seeking attractive, educated, SWF for fun, friendship and possible relationship ☎ 3431 (exp 2/28)

From records & tapes to boats & plates....The Phoenix for-sale section can sell it fast...GUARANTEED. Call Mon-Fri, 267-1234

Handsome intelligent, funny, kind off-beat SWM (35) seeks kind, intelligent, artistic, adventurous, very pretty SWF (21-33) to share friendship...and more. ☎ 3206 (exp 2/21)

Handsome, professional SWM, 38, Scorpio, spiritual, introverted, sensual seeking similar SWF. ☎ 3111 (exp 2/28)

Handsome supportive SJWM 33 sends roses. Interests relationship with very attractive, affectionate lady 23-39. ☎ 8692 (exp 2/14)

HAVANA DAYDREAMIN'
Can't escape to the tropics? SWM, attractive, professional,, 5'11", 165lbs, 36, seeks slim, attractive SWF non smoker for outdoor adventures, dancing, dining, conversation, possible romance ☎ 2642 (exp 2/28)

HEART OF GOLD
Attractive, humorous, kind SWM 30, poet seeks bright, sweet, cute and petite SWF for relationship. ☎ 8744 (exp 2/21)

HEAVY METAL
Cute metal musician 28 seeks cute thin SWF 21+ who loves metal and wants to rock and roll all night. Must want to live life to it's fullest ☎ 3391 (exp 2/28)

HELL-O LADIES
SWM, 30's, 5'8", tall 180lbs, with blue eyes brown hair seeks a woman age & weight unimportant for movies, dining out and fun. POB 108 Wakefield, RI 02880 ☎ 2628 (exp 2/28)

HELP WANTED
This SWM 30, handsome, stable, intelligent, open minded, easy going, professional w/ humor, is searching for very attractive, intelligent, blond, brunette, redhead w/ varied interests to be my permanent valentine. ☎ 3384 (exp 2/28)

HEY COLLEGE GAL
Come share some extra curricular fun. Let's enjoy this spring together while we explore Boston. I am 26, cute, tall and very humorous. You: mature, real, sweet, perceptive. ☎ 3380 (exp 2/28)

HI HOW ARE YOU?
SWM 25 attractive brown/blue 5'9" medium build sincere, honest, romantic enjoy fireplaces, dining in/out, love music, live blues seeking, romantic, down to earth Female. ☎ 3469 (exp 2/28)

HONESTY ALWAYS
Fate? Inspired, unconventional, verbal, perceptive, good-looking, SWM, 36, cherishes sincerity, ancient craftmanship, close friendships, and gentle romance. Seeks unrpetentious, earthy, playful, serious, honest, provocative, compassionalte, well-composed brunette for soulmate ☎ 3439 (exp 2/28)

HOW DO YOU DO?
Super liberal English guy seeks liberated American girl. Tall, dark, handsome, well-travelled, humorous. For extra fun, extra love, and extra-ordinary times. ☎ 3471 (exp 2/21)

I BRING FLOWERS
DJM 31, 160, 5'10+. Is there a beautiful, intelligent, slender, nonsmoking S/DWF 25-33 out there looking for a nice guy to explore a relationship with? On the surface I'm a successful handsome, suburban bilingual, professional. Inside I'm very upbeat, easygoing, CONSIDERATE, honest, and all yours if you would just call. ☎ 8704 (exp 2/21)

I CAN COOK,TOO!
Intelligent SWM, 32, into comedy, sports, music wishes to correspond with similiarly inclined SWF, 25-35. I am 5'11" 185, red hair, hazel eyes. Tell me about yourself, and I'll tell you about myself. Somewhat shy, I wish to rebuild my social life following an emotional letdown. No sob story from me, however; I want to have fun with a good woman. If you write me, I promise to write you. If you wish, send a photo. Looking forward to hearing from you. □ 1204 (exp 2/21)

IF I CAN DREAM
Adventurous, charming SWM 34 guitarist, poet seeks a special relationship with sincere creative SWF (23-35) who enjoys x-country skiing, foreign flicks, cats, dancing, classic 60's music, mountain scenery and affection. ☎ 3494 (exp 2/28)

If it wasn't for Personal Call, I would be dining alone. Thank you Boston Phoenix.

I'M LOOKING 4 YOU
Handsome 29 SWM 5'10" black hair, hazel eyes, physically fit, very active and advenursome. You should be SWF 26-31, pretty, fun loving, hedonistic, physically fit and looking for relationship ☎ 3366 (exp 2/28)

I'M NO CENTERFOLD
So if you want a warm, witty, educated, fun-loving woman who loves good conversation and old movies, then let's talk ☎ 2630 (exp 2/28)

MR INTELLIGENCE
A tall, easygoing European of thirty years, is ready to try again. Would you like to join him in some mountain adventures this summer, or some dancing meanwhile? ☎ 3381 (exp 2/28)

INTELLIGENT MAN
6'1", 190lbs-wants tall, slim woman-talk, walk, dance, romance, veracity, tenacity, sharing, caring-love? ☎ 8686 (exp 2/21)

Intense, brainy, SM, 29, attractive, quixotic, frisbee-loving, music-eating, eco-nerd. PO 2448, Boston 02130 ☎ 8636 (exp 2/14)

IRISH & ENGLISH
SWM 6'2" brown hair/eyes, love Irish/English gals. Enjoy TV, music, movies, dining, cuddling, drives, family, friends, pets. Be about 24-34, 5'4", marriage-minded. Foreign accents drive me wild. ☎ 3382 (exp 2/28)

ITALIAN LADIES
SWM 6'2" 195 sincere, handsome, healthy fit clean cut , warm, traditional Italian seeks non smoking, healthy, traditional, family oriented lady who is feminine, affectionate, warm, caring and marriage minded ☎ 3377 (exp 2/28)

IT'S A NUMBERS GAME
SWM, 5'10", 170lbs, brown gray hair, 33. If you've done this before then you know it's just hit or miss. I think this is a luck game. Try my number. ☎ 3441 (exp 2/28)

ITS YOUR
laughter that I'm after, so call me. SJM, 28, humorous, athletic, you same. ☎ 3482 (2/28)

I WONDER...
What would happen if a very attractive, well-educated, affluent, SWM 29 with a great sense of humor wrote an honest and sincere personal ad seeking a spontaneous, unconventional and slightly crazy WF, 18-30, who enjoys a lot of pampering and adventure, yet has never considered answering an ad. Would you answer now? ☎ 8504 (exp 2/7)

JAPAN/CHINESE F
This SWM 28, Teddy Bear, seeks oriental or Asian female for romantic and fun times. Age/looks unimportant, inner beauty is. All replies answered. Be my special valentine this year! ☎ 3484 (exp 2/28)

Let's Dance. SJM 25 seeks non-smoking SJF for cultural events. ☎ 8628 (exp 2/14)

LET'S MEET
SWM 25 romantic, sensual, caring, affectionate, unInhibited, honest, seeks similiar F 18-40 for friendship/relationship ☎ 3478 (exp 2 21)

LIFE MUSIC
Poor, bookish yet charming, honest SWM 22, full of exuberence for life, knowledge, art, seeks creative, spontaneous and intellectually adventurous (athletic?) SF for warm companionship, laughter. ☎ 8752 (exp 2/21)

LKING 4 VALENTINE
37, WM, blue eyed, blond, humorous, intelligent, sensitive, creative, easy-going, seeks SF for friend, romance. ☎ 8781 (exp 2/21)

LONDONER
Newly arrived to Boston. 6', 30 with lots of travel seeks genuine romantic/adventurous companionship. ☎ 8729 (exp 2/24)

LOOK AT ME
26 SWM successful, goodlooking, zany and funloving. Enjoy sports, animals, joke shops, sincerity, pick up and go traveling. Seek slender SWF 20-30. I'll make your dreams come true! ☎ 3492 (exp 2/28)

LOOK BLK FEMALE
SWM 38, 5'10", 165lbs, italian, handsome, seeks pretty black female 25 to 35 for meaningful relationship, children welcome. ☎ 3408 (exp 2/27)

LOOKING 4 LOVE
SBM, 5'6", soul brother looking for a love. Slim and fine, someone to be mine. If you like quiet passionate evenings, take a chane at a serious romance ☎ 3401 (exp 2/28)

LOOKING FOR YOU
Single Latin male interested in meeting SWF who's interested in more than just fun ☎ 8673 (exp 2/14)

LOOKING FOR YOU?
SWM, 22, seeks SWF same age for fun loving times including dining dancing and more? Could be what you've been looking for ☎ 2613 (exp 2/28)

YOU CAN RESPOND TO A PERSONAL CALL℠ AD RIGHT NOW...

NO POSTAGE NECESSARY!

DIAL 1-900-456-CALL 99¢ A MINUTE

Please check the expiration date before calling.

LOOKING FOR YOU
SBM, 37, 5'7", sincere, intelligent, nice-looking. The walls that once surrounded my heart are no longer there. I'm ready for love again. Searching for a woman with similar qualities. ☎ 3372 (exp 2/21)

LOOKING TO SETTLE DOWN
Very attractive SWM, 32, professional, independent, looking for Miss Right. She must be professional, independent, attractive, physically fit, financially secure looking to be spoken for. You will be pleasantly surprised! ☎ 2567 (exp 2/28)

LOOK NO MORE
Looking for Mr Goodwrench, Goodcook, Goodbar? North Shore, SWM, 27, audiophile, gourmet, weekend traveler, 5'10", attractive, 175, blue eyes, brown hair seeks slim SWF 24-29 to treat like a lady. Call. ☎ 3396 (exp 2/28)

LOTS TO OFFER
Very good looking WM, 30, 6', fit. Very well educated, professional. Financially secure. Non-smoking. Unlimited interests. Sincere, trustworthy, communicative, romantic. Seeking non-smoking, attractive, SWF, 22-30, weight proportionate to height, 5'3"-5'8" ☎ 3433 (exp 2/28)

LOVABLE RADICAL
Social worker, performance artist, dancer, 39, caring, funny, attractive, seeks multtalented woman for wonderful relationship ☎ 8737 (exp 2/21)

MAKE A WISH
35, SWM professional academic, handsome, cultured, sincere caring and understanding, athletic, likes travel, sports, movies, seeks attractive, intelligent, sincere, nonsmoker, S/DWF 25-35, for friendship and long term relationship. ☎ 3442 (exp 2/27)

MAN SKS YNG WOMAN
Young WM in search or nice young WF, must be under 27 yo. Also under 120lbs. Man anxiously awaits ☎ 2627 (exp 2/28)

MARRIAGE MINDED
Male, 5'6", 142, 42, good looking, talkative, sincere animal lover, golfer, company owner, highly responsive, colorful sense of humor enjoys travel, Time magazine. Interested in graphology, theatre, the arts. Highly intelligent, bothered by many of the worlds problems, idealistic, prefers petite, attractive, intellegent women with dark hair. Send picture and response that will be returned to you in confidence. ☎ 2634 (exp 2/28)

MERRY NEW YEAR
SWM, 23, seeks SWF for fun and relationship willing to lie about where we met! ☎ 3452 (exp 2/21)

Modern Dance, Avantgarde All the Arts are in the cards. Internationalism and long walks. Wild ties, dining and interesting talks. I'm sensitive and a real nice guy. Single women don't be shy. ☎ □ 3175 (exp 2/14)

MOM'S NIGHTMARE
Confirmed bachelor, young 40's, fit, sensuous, Southern N.H. seeks fit, sensuous, confirmed bachelorette for confirmation. ☎ 8789 (exp 2/21)

Mr Perfect? Nope. SWM, 35, good, younger looking ejoys silliness, seriousness, affection, giving. You? SWF, 20's, fit, pretty. N. Bedford-Providence, surrounding areas. ☎ □ 8685 (exp 2/14)

Muscular, attractive, 30, energetic, SWM. Looking for that voluptuous, fearless, attractive lady that enjoys risks and surprises! ☎ 2519 (exp 2/28)

MY PRINCESS WHERE ARE YOU
SWM looking for a lovable, likable, compatible, personable woman age 22-30. No relationship experience necessary, learn on the job. I'm 21, very mature and love to do everything. ☎ 2593 (exp 2/28)

NEVER TOO LATE
Affectionate, patient, honest, respectful, couch potato, late 50's, seeks loving, full-figured, good-humored woman. ☎ 8786 (exp 2/21)

NON CHAUVINIST
DWM, 5'8", 40's, attractive, non-judgemental, sincere, personable, professional seeks a special lady for romance, the stars, cnadlelight dinner, theatre, shopping. Enjoy country inns., seashore dancing and making a lady special ☎ 3399 (exp 2/28)

NORTH OF BOSTON
Responsible SWM, 44, tall and slim seeks slender nonsmoking SWF for possible permanent relationship. Together we will share mutual interests and create new adventures. ☎ 8795 (exp 2/28)

OCEAN WANDERER
SWM 50ish professional, closing office. Seek adventurous, smart, funny gal with boating experience to sail the ocean blue. ☎ 8664 (exp 2/14)

OLDER WOMAN
WM, 42, 5'11", nice looking and in good shape seeks companionship of a woman age 50-60. Interests: usual things, x-country skiing, get away weekneds ☎ 3447 (exp 2/28)

OLD FASHIONED
SWM, MD, author on metaphysics and the occult, tall, athletic, seeking young old fashioned SWF, east european ancestry. Let's get metaphysical ☎ 3417 (exp 2/28)

Once upon a time, there was a white knight who was a SWM, 29, 5'8", 160lbs. The knight was attractive kind, sensitive, college educated, professional, looking for friendship and romance. Help me make this fairytale come true. ☎ 2557 (exp 2/28)

OUTRAGEOUS !
Positive professional SWM 30 seeks similar attractive exotic obscure SWF modern attitude & mature nature a plus for this funny, sensitive art lover, museum goer, dance/music club patron. 3470 (exp 3/7)

PARKING WIZ
SJM, tall trim, 40 (same age as Bruce Springsteen). Social skills include uncanny ability to find parking in Cambridge. Seeking rhapsodical SJF with twinkling smile and artistic temperament. ☎ 8688 (exp 2/21)

PERSPICACIOUS?
Pulchritudinous? Poetic? Let's lead lives like 1950's Miles solos. Idiosyncratic, handsome, culture-vulture, seeks everything. ☎ 8772 (exp 2/21)

PIZAZZ
DWM, 5'8", early 40's seeks happy, outgoing, quality lady for romance dreaming. Enjoy dancing, romantic candlelight dinners, theatre, Ritz Carleton, spoiling. I'm attractive, professional, personable, sincere and sentimental Libra ☎ 3394 (exp 2/28)

Professional DWM 41 seeks intelligent, attractive S/DWF for dating, romance, possible relationship. ☎ 8627 (exp 2/14)

Professor, 35, seeks smart SF partner for pursuit of truth. ☎ 3176 (exp 2/14)

PUPPY LOVE
Imagine a country home, you, me and a dog or two curled up beside the fire. It's just a dream now, but I'm looking for a fun, active woman 25-35, to share it with. SWM 31, athletic, avid skier & hiker, with a laidback personality. I also love books and old movies. If you have similiar interests and an optimistic outlook, give me a call. ☎ 8806 (exp 2/21)

Quiet, reasonably attractive quadrigenarian seeks intellegent, slender, nonsmoker forfriendship ☎ 8670 (exp 2/14)

READY FOR LOVE?
This friendly SWM, midthirties, seeks attractive Boston area SWF. I am successful, educated, attractive, 6', trim, romantic and sincere. Please call and we'll see what happens! ☎ 3448 (exp 2/28)

REFLECTIONS
Challenge the sky, Let Freedom ring, Forbid I fighting I, it's in your unity you sing, 33yo. SWM seeking female on the slim side, creative personality must reign supreme. ☎ 3445 (exp 2/28)

Rockin' Scorpio, blonde blue eyed Scandinavian, seeks indepenent woman 18-35 , no smoke or drugs. ☎ □ 8637 (exp 2/14)

Rockin' Scorpio, blonde blue eyed Scandinavian, seeks independent woman 18-35 , no smoke or drugs. ☎ □ 8637 (exp 2/14)

Romantic, humorous, funloving, caring, attractive, 41y.o., professional, English, DJM seeks similarly minded partner. ☎ 8790 (exp 2/21)

Romantic with an offbeat sense of humor, SWM, 36 seeks complimentary intelligent, attractive, spirited woman who enjoys city excitement, but treasures the magic of warm country nights - to share vicissitudes of life with grace and good humor. □ 6147

SBM, 27, looking for a special Asian woman friend to be my future valentine, if interested for a real man. Ages 21-27. Please respond. ☎ 8677 (exp 2/14)

SBM, 29 seeks SWF for reggae/friendship. PO Box 1361 Boston 02104 ☎ 8635 (exp 2/14)

SBM 30 6'2" husky build, has good sense of humor, enjoys the outdoors, music, especially jazz, easy to talk to, professionally employed, seeks SF, race unimportant, for friendship/possible relationship. ☎ 3486 (exp 2/21)

SBM seeking SWF or Spanish for reggae, friendship/relationship. ☎ 8659 (exp 2/14)

SCHUSSER SOUGHT
expert, 205CM, 28 seeks slender snowphile for day trips to light & green mountains etc (exp 2/21)

Seeking titalating tete-a-tete/life-long lunches. Answer alliteratively. Fun photo. ☎ 8787 (exp 2/21)

SELF-MADE DIVORCED MALE
40's, responsible and seeking the quiet pleasures of a relaxed life. Working towards early retirement to the tropic. Looking for younger, energetic, fine lady. ☎ 2594 (exp 2/28)

SENSUOUS ASIAN
Bi, blue 22, college senior, wishes to bathe beautiful, lonely college student with music/romance. ☎ 8697 (exp 3/7)

Sensuous Asian professional, 35, seeks Female, 25-50 for friendship, travel, fun times. ☎ 3510 (exp 2/21)

SENSUOUS MIND
Youth outreach wkr. 38, 140 lbs. Lithe, sincere absurb jogging jazz sks cute woman 30-44. ☎ 3525 (exp 2/21)

SF WANTED TAKE A CAHNCE
SWM, 215, 6'0", hazel eyes, auburn hair, attorney, who enjoys fine dining, sports and the beach. Are you a SF who is willing to try new and exciting things? ☎ 2610 (exp 2/28)

SINCERE HONEST ROMANTIC
SWM 26, 5'10" 225, blue eyes, reddish blonde hair, are you tired of being the third wheel, take some time, get to know the real me. ☎ 2574 (exp 2/28)

Sincere, professional, SWM 27, seeks intelligent, nonsmoking lady to share lifes greatest experiences. ☎ 8624 (exp 2/14)

SJM, 25, attractive, educated, nonsmoker, skier, affectionate, slim seeking SWF, 21-27, nonsmoker, attractive, slim, bubbly, for a long term, meaningful relationship. ☎ 3474 (exp 2/21)

SJM, 32, professional, handsome seeks attractive, intellegent, witty, SJF 22-35 ☎ 8655 (exp 2/14)

SJM, 37, 5'4", 150, actively involved in working out, tennis, reading, computers, seeks woman, 26-37 to take me away from it all and to introduce me to new pleasures in life. ☎ □ 8651 (exp 2/14)

SJM writer, 30's, possessed of a good heart, winning smile, and interesting life seeks bright, spontaneous JF. ☎ 8481 (exp 2/21)

SK FEM ANY RACE
WM 30 5'10" looking for attractive, easy-going fem for friendship, dating, race or age not important. Let's give it a try, take it slow and see where things go. ☎ 3475 (exp 2/28)

Slender, healthy high-tech professional SWM, 6'1", likes museums, movies, canoing, and cycling. Seeks caring, intelligent SWF, 24-31, sincerely interested in sharing worlds, ideas, and dreams. ☎ 3435 (exp 2/21)

SNOWBOARDERS
SWM 24 5'9" teddy bear, hopes for woman to snowboard/ski (intermediate), hike, mountain bag, dance. □ 8661

SNUGGLE BUG
50's, husky, needs warm, affectionate, big-hearted woman. Hugs, romance, honesty. Your age, size ok ☎ 8774 (exp 2/20)

Sober straight WM 29 6'1", blue eyes, enjoys dining out, movies, and new music. Seeks attractive nonsmoking straight WF 23-30 for possible relationship. ☎ 3523 (exp 2/21)

SOMETHING NEW
SWM, 26, 6'1", dark/blue. Professional, educated, intelligent, multi-faceted, sucessful, athletic. Seeks similiar tall, elegant SWF to share life, finer things. Please take a chance, this is my first/hopefully last ad. ☎ 3520 (exp 2/28)

SOULFUL & FUNNY
SWM 28, 5'7" slim, goodlooking, gentle, perceptive, grad student, with great sense of humor, into personal growth, health food, deep conversation, seeks attractive, intelligent, sensitive, caring woman. ☎ 3429 (exp 2/28)

'STAR CHILD'
Hi! I'm a SWM, 25, warm, creative and 'very cute!' I love high tech, astrology and alternative music. Sound good? Let me know! ☎ 3389 (exp 2/28)

STARS SUN EARTH & I
Don't take anything less! How long do you stay young? Take the best. Don't be a sheep or a cow. Trust me, life is better with someone who knows their I. ☎ 3405 (exp 2/27)

Successful executive, bright, warm, handsome, financially secure, seeks pretty, trim, wholesome woman 27-37. ☎ 8630 (exp 2/28)

SWM, 22, 6'2", 180, seeks intelligent, attractive woman. ☎ 8755 (exp 2/21)

SWM, 22, quiet, seeks similar older woman for relationship/friendship. ☎ 3216 (exp 2/21)

SWM 22, seeks petite redhead, 18-24, friendship/relationship. ☎ 3457 (exp 2/21)

SWM 25, 5'6", health oriented, enjoy weekend/day trips, outdoor adventures, hiking, beaches, music, art, movies. Seeking longterm relationship, open minded willing to work together to improve each others lives. ☎ 8623 (exp 2/14)

SWM 25, Doug Flutie like (looks & build) love sports, music, movies and having a good time send photo and number..□ 5691

SWM, 25, nice looking healthy professional seeks nice looking outgoing SWF 18-30 for fun & romance. ☎ 2621 (exp 2/28)

SWM, 26, attractive, grad student in photography, interested in a mutual vision that explores your world and mine. ☎ 8681 (exp 2/14)

SWM 26 certifiably brilliant, classically handsome, well mannered snob with trenchant wit, Ivy BA/MA, seeks intriguing WF, 21-39. ☎ 3462 (exp 2/21)

SWM, 26, seeks SF who can relate to a guy that drinks Coke for breakfast, eats hot peppers for lunch, Chunky Monkey for dinner and has a gorilla as a friend, for a relationship ☎ 2561 (exp 2/28)

SWM, 27, 5'10", 170, easygoing, intelligent, professional, somewhat quiet/shy, nonsmoker, attractive. Interests: comedy clubs, tennis, dining in/out, movies... Seeking SWF, 22-35, attractive, slim, intelligent, kind. ☎ 3505 (exp 2/21)

SWM, 27, brown/brown, athletic build, attractive, intelligent, articulate new 'North Ender', interests: sports, music, theatre, dance. Seeking bright, attractive, spirited, SF to share thoughts, dreams, free time and affections. ☎ 8705 (exp 2/14)

SWM 28 very goodlooking seeks S/DF who enjoys being a woman, age not important. ☎ 8648 (exp 2/14)

SWM, 29, 6', 175, blue/blond, very attractive, athletic, environmental professional, honest, funny. Loves music: rock, pop, blues and jazz, going to concerts and clubs, drives in the country, sailing, bicycling, and seeks woman, 25-32, who is sensitive, funny, nonsmoking, slender and attractive. ☎ 8526 (exp 2/14)

SWM 30, Eccentric actor likes old movies and Monty Python seeks intellectual woman for no-pressure dates. ☎ 3179 (exp 3/7)

SWM 30, comic actor likes old movies and Monty Python, seeks intellectual woman for no-pressure dates. ☎ 3179 (exp 3/7)

SWM 30 seeking SWF 18+ for good times. ☎ 3205 (exp 2/7)

SWM 30 Something. Springfield. Let's day trip? Companionable. P.O. Box 1060 Amherst, MA 01004

SWM 32, 6', 165, blond/blue eyed banker loves movies, music and comedy. Seeks tall, attractive SWF to enjoy Boston night life. ☎ □ 3507 (exp 2/21)

SWM 33 5'11", attractive, slim, seeks sweet, slim SWF for friendship, romance and relationship. I live in Brookline and am well educated, financially secure, sincere, thoughtful, sensitive and fun. ☎ 3420 (exp 2/28)

SWM, 34, teacher likes books, languages, movies, biking, Irish bars, Harvard Square seeks WF to share interests and to get fit ☎ 3432 (exp 2/28)

SWM, 35, 5'2", 120, handsome, caring, witty, athletic, adventurous, slightly offbeat, musician, into hiking, travel, dining, films, seeks attractive, down to earth, creative SWF, 28-35. POB 253 Cambridge 02140 ☎ 8807 (exp 2/21)

SWM 35
5'7" 155 attractive intellegent blue eyes easy going old fashion traditions. A little shy at first, humorous, caring, sincere, sensitive, honest, enjoy, movies, dining in/out seeking SWF of similar qualities ☎ 3374 (exp 2/28)

SWM, 35, professional, tall, fit, seeks muscular SF bodybuilder to build a relationship. PO Box 831, Boston, MA 02103 ☎ 8442 (exp 2/14)

SWM, 36, 5'10", professional, good-looking; if you value a sense of heart, appreciate creativity, use your intuition, have a good sense of humor and know the importance of a little kindness, let's meet ☎ □ 8683 (exp 2/14)

SWM, 36, seeks older female any race for fun times. □ 6155 (exp 2/21)

SWM 37 5'8" 140lbs, affectionate, hopeless romantic, practical idealist. Eclectic, likes walks, nature, dining, dancing. Seeks trim SWF 25-37, possible partner/family. P.O.Box 3012 N.Woburn 01888 ☎ 8575 (exp 2/7)

SWM 37 well educated, bodybuilder seeks attractive WF professional for intimate relationship. Box 683 Essex MA 01929 ☎ 8702(exp2/14)

SWM, 38, goodlooking, introspective, fit, spiritual, unpretentious seeking relationship with compatible SWF ☎ 8484 (exp 2/14)

SWM 39 Classical musician, struggling 'artist type, likes museums, concerts. ☎ 8605 (exp 2/21)

SWM 40, 5'11", 175, goodlooking seeks company of an older woman. ☎ 8622 (exp 2/14)

YOU CAN RESPOND TO A PERSONAL CALL SM AD RIGHT NOW...

NO POSTAGE NECESSARY!

DIAL 1-900-456-CALL 99¢ A MINUTE

Please check the expiration date before calling.

SWM 40's artist, warm, loving, sensitive, slightly crazy, searching for slender female, any race, for soulmate. I have a very laid back life with lots of love waiting for you. ☐ 6146

SWM 45 sks voluptuous woman, any age, for close encounters. ☎ 8736 (exp 2/21)

SWM-I'm into bum-freezer jackets, tab-collar shirts, cuban heeled shoes, suede over coats and pork-pie hats. I'm ready for freddy. ☎ 8765

SWM naturist, dark, muscular, eager, seeks SWF for a non-possessive, caring friendship. ☎ 3477 (exp 2/28)

SWM SEEKING LADY FRIEND
Attractive, professional, gentle, 5'10", 170, 50, free spirited, music loving, social smoking gentleman seeks one compatable lady friend ☎ 2572 (exp 2/28)

SWM seeks SWF for first time romantic meaningful relationship. Tired of bar scene. Contact me. ☎ 8674 (exp 2/14)

SWM SEEKS SWF!
Very attractive SWM, early thirties seeks nice, kind, attractive SWF for lasting relationship. I am 6', fit, brown hair, caring, considerate, educated, professional, interesting, romantic, Italian, humorous, honest. ☎ 3423 (exp 2/28)

TAKE A CHANCE
Attractive, athletic, amiable, SWM, 25, 6'2", 175, short dark hair, blue eyes. Professional, sincere, caring, kind, educated, successful. Enjoy Boston, Cape, sports, music, dancing, outdoors, museums, art. Seeking similar, sophisticated, tall, elegant, fashion conscious SWF. ☎ 3496 (exp 2/28)

Tall attractive professional black gentleman seeks equal relationship with sincere appreciative woman ☎ 8869 (exp 2/14)

Tall dark bearded graduate student bohemian in nature seeks SF 20-40 who is literate, gentle and affectionate, yet strong, opionated and free-spirited for fun roamnce and mutual sharing and caring ☎ 2606 (exp 2/28)

Tall, dark, handsome SWM Doctor 32, 6'3". energetic, fun, romantic. Seeking very attractive, tall, slender beauty (18-28) for adventure, fun, and more. ☎ 8591 (exp 2/14)

TANGERINE DREAMS OF YOU
Sincere, bright, open-minded SWM, non-drinker or smoker, 31, with serious interest in graphic narrative, genre film, space music, and metaphysics, seeks compatable female for conversations, silences and passions. ☎ 2573 (exp 2/28)

TARZAN SKS JANE
SF, slim, blonde a plus, likes dining movies, travel, tennis, boating, being wild crazy and sane at the same time like me. POB 624, Tyngsboro, MA 01879 ☎ 8703 (exp 2/14)

THEE EYE OPENER
Atr 35, affectionate, sensitive, wptoh caring is important to me lady is 27-37 atr, mature in 1 to 1 communication, outgoing, interests, phone call says a lot. ☎ 2632 (exp 2/28)

THIS IS THE MAN
your'e looking for! He's intelligent, energetic and adventurous. If you love security, honesty, interesting conversation, spontaneous romance, then this tall 30yo man of color is for you. Opportunity awaits call! ☎ 3406 (exp 2/27)

TIRED OF URBAN LIFE?
SWM, 40, self sufficient, employed, artistically inclined, attractive seeks woman 25-45, similar qualities, no dependents, willing to relocate, share interests, affection, responsibilities, in country environment, garden, motorcycles, canoeing, more! ☎ 2560 (exp 2/28)

TRUE HAPPINESS
SWM, 28. The above is available for a limited time only with a blond sensitive engineer who loves skiing and avoids superficial people. ☎ 3410 (exp 2/28)

UNINHIBITED
Affectionate white male 35 5'9" 150 seeks a senuous, affectionate female who wants a companion for fun hugs, romance, movies, quiet times and intimate relationship. ☎ 3426 (exp 2/28)

UNION
Sincere, non-yuppie, 39 yo Youth Outreach worker, medium height, music, politics, biking seeks woman ☎ 8788 (exp 2/28)

UNTIL WE CAN BEACH TOGETHER
This SWM, never married executive is honest, open-minded, tall slim and handsome. I wish to meet a young woman without children, who is smart, liberal, very petite and passionate ☎ 2626 (exp 2/28)

VALENTINE KING
SBM, king 29 seeks a nice kind friendly lady to be my valentine queen let's adventure off into fun, romance ☎ 3368 (exp 2/28)

VERY ATTRACTIVE
Blonde, blue eyed male, 22, college student, musician, and a little bit shy is seeking a caring, romantic and sincere female for fun and intimate times. ☎ 3467 (exp 2/28)

Very attractive SWM 35, 6'1" 176lbs, blue eyes, brown hair seeks attractive female 20-30 that would like to meet a man with a sense of humor and in addition is sincere, caring and romantic. ☎ 8581 (exp 2/14)

VERY FUNNY
I sure am! Sensitive, spiritual, and ambitious too. It gets even better! SWM 36, tall, handsome (of course!), expressive blue eyes. Seeking a compatable, pretty, fun-loving lady 25-40 for everlasting love. ☎ 3522 (exp 2/28)

Very good looking, easy-going, optimistic, 28, really nice guy. Business professional with MBA, mild hippie tendencies. Please be honestly pretty? ☎ 3219 (exp 2/28)

VIDEO ADDICT
Handsome, white male 28, seeks woman 20 to 40 for movies and cuddling. ☎ 8796 (exp 2/6)

Warm, fun, musical very attractive, 6'0"-170, financially and emotionally solid DWM, with South Shore home seeks lovely, slim, curvy, S/DWF 25-45 to share, theatre, dinner, wine, fireplace, beach, travel, and tennis (not required), and the joy, pain and laughter of life. You're a little wild and over-confident? Ok. Shy and uncertain? Ok! Just be warm and caring, and don't smoke. Or quit! I can help. Call. ☎ ☐ 3178 (exp 2/14)

WARMTH & ROMANCE
Am attractive SWM, 35, seeks professional woman with strong sense of values/self, for romance, love and future? ☎ 8689 (exp 2/14)

WASP WOODY ALLEN
(In personality. In looks I'm closer to Kirk Douglas.) Actor, 35, passionate, cynical, hopeless romantic. What lucky woman out there wants to help me forget Bette Midler? ☎ 3370 (exp 2/28)

WEAR ARE YOU
SBM 39, 5'6" looking for my Sade, Shiela E., Vanity. Someone for 1990-99. If you like passionate evenings call me. ☎ 3430 (exp 2/28)

WHATTURNSYOUON?
Seafood, chinese food, Capricorns? Humor, spontaneity, brown skin, muscles? Anything that moves? Then call! ☎ 3247 (exp 2/14)

WHERE FOR ART THOU?
Deeply affectionate sincere outrageously funny SWM 23 seeks SWF 19-25. I'm college educated, good—looking and a great listener, will you be my valentine? ☎ 2625 (exp 2/28)

WILL YOU BE MY VALENTINE?
Attractive SWF, 31, seeks attractive, intelligent man, 28-36 who believes honesty, passion and romance are more than just seven letter words. Take a chance! ☎ 2637 (exp 2/28)

WM, 35, handsome saxman seeks aggressive, passionate BF. ☎ 8667 (exp 2/14)

WM, 36, 6', 190lbs, wants slim black woman 25-32 for long term romance. ☎ ☐ 5892 (exp 2/14)

WM 39, casual, laid-back, let the good times roll! ☎ 8766 (exp 2/21)

YOUNGER MAN
SWM, 25, 6'2", seeks older woman who is bright, attractive, has a variety of interests, an open mind, and likes to be treated like a lady. Please leave message ☎ 3371 (exp 2/21)

YOUNG GENTLEMAN
SWM, 21, 5'7", attractive, intelligent with a warm personality. I like movies, good conversation and romantic times. Seek caring female to share such times with. ☎ 3403 (exp 2/27)

YOUNG GENTLEMAN
SWM, 26, sincere, polite, adventurous, humorous, romantic, enjoys candlelight dinners, day trips, old movies, sending flowers, good conversation and trying new things. Seeks attractive female who can read road maps! ☎ 3491 (exp 2/28)

Young, tall, intelligent, Russian college student looking for sensitive girl with great sense of humor ☎ 2526 (exp 2/28)

YOUR BIRTHDAY IS:
Near 11/30/49, 11/7/51, 10/18/53, 9/19/55, 3/1/85, 5/12/65, 12/19/64, 11/13/66, 10/20/68, 10/4/70. We have undeniable chemistry. ☎ 3508 (exp 2/21)

YOU WILL LOVE ME
SWM, 30's, 5'11", 170, medium brown hair, mustache seeks down to earth woman for new relationship. Height, age, unimportant. Thin to medium build only. I'm worth it. No drugs ☎ 3397 (exp 2/28)

GAY/ LESBIAN

MEN SEEKING MEN

28 GWM, 5'11", 155 br/br, handsome, masculine, professional, athletic, seeks similiar new friend. Cambridge. ☎ 3456 (exp 2/20)

28 year old GW grad student, 6'2", blonde/green seeks bright, sincere, oriental, 20-26 for friendship. ☐ ☎ 3207 (exp 2/21)

39, Indian male looking for GWM over 40 for good times. Suite 257, Box 9100, Newton Center 02159

A CLEAR FUTURE
GWM 24 creative and attractive anglo boy seeks morning, evening, nights with you ☎ 8804 (exp 2/21)

CAMBRIDGE AREA
Fun wm 28, 5'9", 165, attractive, "straight". Share arts/sports with cleancut, nice guy, 18-25. ☎ 3463 (exp. 2/21)

CAPE COD GWM
GWM, 29, straight, appearing, professional seeks same, 18-35 for friendship and sharing. I seek a long term relationship with a caring, socially comfortable professional who lives on the Cape ☎ 3398 (exp 2/28)

CAPE PROF GWM
34, 5'11", 168, good looks, moustache, masculine and together seeks other mature 40+ professional GWM wanting a serious relationship. Friends first. Let's see what develops. It's just a call away. ☎ 3416 (exp 2/28)

DAYDREAM BELIEVER
GWM 34 5'9", 160, references, seeks dream weaver to spin "the stuff dreams are made of" into reality. ☎ 8695 (exp 2/14)

DWM, 47, bearded, 5'9", 185, brown/blue seeking strong, stable, adventurous, comrade-in-arms. ☎ 8621 (exp 2/14)

GAM, 21, attractive, romantic, seeks intelligent, openminded GM 20-30 for friendship/relationship. ☐ 6145

GWM, 34, masculine, cultured, loyal seeks same, sensitive, under 30 ☎ 8783 (exp 2/28)

GWM 34, straight acting, 5'6", 150, black hair, blue eyes, into sports, movies, beaches, trips. Work out regularly. Seek GWM 18+ to mid 20's for friend or more. South Shore. ☎ 3495 (exp 2/28)

GWM 38, good looking, 5'7" 160 wants friendship, 18-27. POB 251. Kittery, ME 03904

GWM 40 enjoys candlelight dinner, soft music, romance, possible relationship. ☎ 3218 (exp 2/14)

GWM 40 straight appearing seeks masculine male 30-45 for relationship box 2120 Boston MA 02106 ☎ 8626 (exp 2/21)

GWM 49 seeks similiar for fun and friendship P.O.Box 185 Hollis NH 03049-0185 ☎ 8650 (exp 2/14)

GWM 5'11" brown blue attractive clean-cut professional honest sincere seeks attractive (20's) younger 18+ guy for friendship and good times. ☎ 3235 (exp 2/21)

GWM, 6'3", blonde hair, hazel eyes. I'm 38 straight acting seek same, 40 over ☎ 2566 (exp 2/28)

Looking for a sincere mutually satisfying relationship with an honest sensitive mature man. I live a stable lifestyle and enjoy music, theater, intelligent conversation. I'm 5+9+ 140, 41 and attractive. ☎ ☐ 8663 (exp 2/14)

LOOKING GOOD
GWM 36 5'9" 160 br/br warm, humorous, intelligent seeks long-term, monogamous, relationship with professional, 24-32. Interests: skiing, racquet sports, beach, travel, music. Requirements: honesty, committment, loyalty ☎ 3373 (exp 2/28)

LOW PROFILE
Masculine, straight type guy sought 26-45, blue collar/ white collar, be sane. I am good looking 45 trim beard nice guy. ☎ 3413 (exp 2/28)

MASS & NH
Straight type guy wanted. Masculine, hairy, single. 35-50. No booze or drugs. ☎ 3237 (exp 2/14)

METROWEST-495
GWM 32, 5'11", 165 attractive, affectionate, sincere, seeks compatible, 18-40 tennis, sports, skiing, rock, friendship+? ☎ 8657 (exp 2/14)

REBEL
GWM, 25, professional, new to Boston, goodlooking, 6'2", 180, straight acting and appearing seeks handsome, cool, laid back dude to hang out with. I'm Southern, honest, funny, sarcastic, sensible. ☎ 3367 (exp 2/28)

SEEKING ASIAN
Intelligent, witty, professional GWM, 40, 5'7", 140 seeks sincere, compatible Asian male, 25-38. ☎ 2562 (exp 2/14)

SEEKNG RELATION
GWM, 30, 5'7", 140lbs seeks relationship with sincere straight looking and acting guy 21-32 years. Prefer non-smoker. Not into drugs or bars ☎ 3418 (exp 2/28)

SPONTANEOUS RI MALE
Ms: strong, educated, conservative, mid-40's, 6'1", 210lbs, blonde/blue, location: Warwick RI. You: very bright, independant, very attractive, non-smoker, 35-45. Call for interests and other details. ☎ 2608 (exp 2/28)

STOP RIGHT HERE
GWM, 20, 5'11", yyrgdlking, blonde-blue into workouts, new music. Seeks w/bft attractive straight WM. ☎ 8691 (exp 2/14)

Tired of being something I'm not. 28 year old WM, 6', 168, black hair, brown eyes, athletic, very straight acting, no smoke or drugs, seeks similar athletic male 25-30 for frienship/relationship. Will only answer letters/photo if possible. P.O. Box 672 Hudson, MA 01749

TWO IS BETTER THAN ONE
GWM 32, sincere, open and honest, enjoys good times and conversation. Seeks same for friendship first, and whatever may follow, would like to hear from someone 30+. ☎ 2607 (exp 2/28)

UNATTACHED
GWM 27 seeks thin, young GWM 18-25 for friendship/relationship. No one night stands. ☎ 8793 (exp 2/21)

Very attractive GWM, 31, mature, professional, 158, 6', blue/brown, straight-masculine type seeks younger (18+) boyish, smooth guy interested in outdoors, mountaineering, skiing, canoeing, etc. Write or call, photo appreciated. Box 1434 Middleboro MA 02346. ☎ 8478 (exp 2/14)

WANTED MAN
GWM whose old enough to know better, would like to meet GM who isn't. 18+ ☎ 3392 (exp 2/28)

WARM HEART
Romantic, handsome, muscular, witty, sincere, tall, easy-going GWM, 33, seeking similar to share special moments. ☎ 8642 (exp 2/14)

Well-built man with "killer" legs seeks friend for occasional escapades and explorations. ☎ 8682(exp2/14)

WHAT I'M INTO:
Tuskegee Chunk, Golden Girls, counterspace, malebonding, razor stubble, The Eurthymics, tangential conversations, nice guys like me: 27yo 5'8", 150lbs, br/br, fit, handsome, professional. Boston. ☎ 3466 (exp 2/28)

White Male, 28, 6', 170, green eyes, smoker seeking asian 25-40 for friendship-possibly more, enjoy restaurants, movies, politics, sincerity, ande listening. ☐ 6148

CUPID'S DELIGHT
WM, 33, 5'11", 170, very attractive, str. act/appr, brn/brn, wt lifting, seek 20-38 attractive. ☎ 8809 (exp 2/21)

WM, 36, blonde, blue, 5'10", 175, professional, fit, intelligent, seek younger guy for friendship or relationship. PO Box 1313, Marblehead, MA 01945 ☎ 8625 (exp 2/14)

WM 42 seeks mature M 40-50's for fun. ☎ 8672(exp 2/14)

YIN SEEKS YANG
Irish heart, 33, 5'6", 175, athletic, healthy, professional, sensitive, without real heartthrob. Seeks lifetime of valentines. ☎ 3245 (exp 2/14)

YOUNG JOCK SEEKS SAME
GWM, 21, 5'10", 160lbs, inexperienced, college student seeking same 18-22 for fun. The younger and more athletic you are, the better. Must be straight acting ☎ 2641 (exp 2/28)

WOMEN SEEKING WOMEN

Attractive, feminine, professional, GWF, 32, non-drinker/druge, sincere very romantic, enjoy: laughing, music, movies, caring and much more. Seeks GWF, 30's similar with own interests, limitad drinking. ☎ 2577 (exp 2/28)

CALL-DON'T WAIT
GWF 25 5'9" athletic, caring, sincere, honest, down-to-earth, straight acting; wants someone to share fun times with. Can't enjoy life alone. Looking for friendship or even more. Non-smoker. ☎ 3444 (exp 2/28)

FRIENDSHIP & MORE
Very attractive, intelligent WF 29, professional, sensitive, clean seeks same, F 18-40, race unimportant. ☎ 2584 (exp 2/14)

GF seeking same for friendship, and quiet times together. I am looking for one special person I can be close to and care about. ☎ 3443 (exp 2/28)

GWF, 29 looking for that special Valentine to spoil with attention & affection. Let's make this Valentines Day 1 to remember. The code to my heart is ☎ 3395 Happy Valentine's Day! (exp 2/28)

GWF SEEKS POOL PLAYERS HI. WELCOME TO MY WORLD. GWF CUTE LOOKING FOR FRIENDS TO GO OUT AND PLAY POOL WITH ☎ 2602 (EXP 2/28)

OLDER AND WISER
GWF 42, sincere, settled. Average hard worker. Stay at home type. No drugs. Looking for home love bug. Only honest and sincere please respond. GWF only apply. ☎ 2592 (exp 2/28)

Pretty WF 22 is looking for a lady valentine. ☎ 3464 (exp 2/21)

Shy, sincere, caring, white female overweight 250lb, 5'6", 35, would like to meet white female 35 or older for close friendship. ☐ 6158

TAKE A CHANCE
22, attractvely tough and feminine, petite, sensitive, caring, sincere and humorous romantic seeks a complementary counterpart, SF, 20's, for a possible love relationship or friendship. Call! ☎ 3365 (exp 2/28)

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MESSAGES

Claudia: I would love to accept your challenge, but I honestly don't have a phone. Please write w/ phone number.

Cluzie Dupiton ecris moi plutot possible adresse above. ☐ 8770 (exp 2/21)

Joe, please call Roy and Bob at ☎ 8810 (exp 2/21)

LEONARD FROM NY
You made a good dance partner at Axis on 2/3. Should we meet again? ☎ 3526 (exp 2/21)

Lashanta .: "I saw your face, and then I knew."
Be My Valentine!
I love you! XO
-Chilly Willy ♥

PAM
God bless you my child. Best of luck from the Duke of Deception.

Red Line/Hrvrd, 2/1/90, 2:45pm. To F in black pants who smiled from bench & again on T at M w/2packs. Write Dan Box 6153. Sunglasses/keys warned of Kendal Sq departure, but a poisonous fish (i.e. food poisoning) kept me from responding.

Rockland lesbians let's meet. Write for announcement of upcoming get-together. Discretion assured. Box 6151

SWEETNESS
Kathy, I love you now and forever. Happy Valentines Day. Love and peace. Philly David

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E. INDIAN/LATINO
GBM, 26, 6', 165, attractive and masculine seeking to meet attractive East Indian or Latino GM 24-34 for friendship/relationship. ☎ 3455 (exp 2/21)

FABULOUS...
But not perfect GM, 27, not trendy, fairly outgoing and bright, seeks like-minded guy for urban adventures. ☎ 3524 (exp 2/21)

FRNDSHIP/RELTNSHIP
GWM, 29, 6', 170, bi/bi, goodlooking professional seeks masculine, assertive, goodlooking GWM, 27-37, tall and healthy. ☎ 3479 (exp 2/21)

GBM, attractive, 5'9½", 160 lbs, good shape, but HIV+, seeks sincere, attractive friend 25-40, prefer west of Boston ☎ ☐ 5693 (exp 2/14)

SPECIAL VALENTINE GIFT
GM 21, blonde hair, green eyes, 5'8", 150, likes acting, traveling, and romancing, seeks relationship. ☎ 8569 (exp 2/21)

Good looking, 49 years old, good build. ☎ 8779 (exp 2/21)

GWM 22 seeking GWM 18+ for good times ☎ 8768 (exp 2/21)

GWM 25. Cute European student seeks friend 20-30 for friendship. ☎ 8739 (exp 2/21)

GWM, 26, 5'3", 125lbs, black hair/eyes. Educated, carreer-oriented, successful, christian professional, straight acting/appearing. Seeks same in Manchester/Nashua area for serious dating/friendship. No druggies, smokers, fems, one night stands or barflies. PO Box 664, Londonderry NH 03053

GWM, 30, 5'10", 140, clean shaven, masculine, handsome, enjoys movies, romantic evenings, weekend getaways, seeking honest, slim, goodlooking GWM, 23-36 for friendship/possible relationship ☎ 2523 (exp 2/28)

GWM 30, 5'11", 180, brown hair, eyes, good looking, would like to meet a GWM for friendship, relationship. No fems. Lets start something new. ☎ 2609 (exp 2/28)

GWM, 5'8", 140, 38, nice looking, trim, tan, enjoy dancing, Citi on Sunday, music, movies, beach, looking to meet nonsmoker for steady good times. Box 3017, Saxonville Station, Framingham, 01701. ☎ 3145 (exp 3/7)

GWM, PERSONABLE
Honest, socially aware, 28, 150lbs, likes intelligent conversation, biking, running, travel, cooking, relaxing at home. Seeks GWM, 23-32 with similar attributes. ☎ 2583 (exp 2/21)

Have to meet a sailor! GWM 38, average looks/build, am writing book. Let's get together and talk. ☎ 3515 (exp 2/21)

HUGGABLE HUNK
GWM, 35, hiv +, handsome, blonde, healthy, trim, responsible, seeking similiar, masculine guy for adventurous days, affectionate nights. ☎ 3513 (exp 2/21)

JOKER SEEKS SUPERMAN
Witty, handsome, ambitious Italian GWM, 27, 5'9" 160 into arts, workout, people seeks taller, muscular, peaceful romantic regular guy 25-40 for monogamous relationship. Tired of bars, attitudes and waiting. ☎ 3518 (exp 2/28)

LEOMINSTER AREA
Handsome, energetic, funloving GWM, 25 seeking others who enjoy good times, outdoors, and great music. ☎ 8757 (exp 2/21)

LET'S BE BUDDIES
GWM 48 5'7" 180 moustache, average looks seeks masculine buddies 35-50 for special close lasting friendship. Write occupant, POB 6083, Providence RI 02940-6083 ☎ 2614 (exp 2/28)

LET'S GET TOGETHER
GWM, 37, 6', 170, light hair, regular guy, looking for a one on one relationship with same 30-45 ☎ 2558 (exp 2/28)

LET'S TALK
GWM 21, 6'3", 190 brown/blue, friendly, outgoing, honest into working out, WFNX, the arts, seeks GWM 18-25, adventurous, creative for possible relationship, Boston. ☎ 3238 (exp 2/14)

METROWEST
GWM, 5'8", 170, mature, attractive, young-minded, fit, sensitive, many interests, seeks sincere GWM, 20-50 for relationship ☎ 8792 (exp 2/21)

METROWST MUSCLE
Professional, attractive man, 27, 5'9", with slim, firm body seeks muscled man to 35 in Metrowest interested in possible relationship. Should be career-oriented and like smaller guys ☎ 3393 (exp 2/28)

MIDDLEBORO AREA
GWM 29 years 5'11", 200lbs. Sks GWM 25-35 for lasting relationship. Interest incl outdoors, movies, FNX, cooking. Photo and Phone. P.O. Box 4004 Plymouth, MA 02361

NH VT OR MAINE
Handsome, GWM, 36, HIV+, seeks GWM, 32-45 who is handsome sincere who would like special one on one relationship with a considerate, tactile and huggable, incredible romantic guy ☎ 3409 (exp 2/28)

NICE GUY WANTED
GWM 30 5'8", brown hair/eyes, 155lbs, good looking, friendly, funny, romantic, seeking good looking man 25-35 for relationship ☎ 3248 (exp 2/21)

NO HEAD GAMES
Spanish male 28, 5'8" 210 lbs, husky with a range of interest looking for a mature male 18-35 for friendship and more. Someone who's not afraid to take a chance. ☎ 2603 (exp 2/28)

PAPA BEAR
Looking for a cub. Be 28-36, masculine, hairy, cooperative. I am good looking, mid 40's. ☎ 3459 (exp 2/21)

Prof very good looking GWM 32 straight looking for same Metrowest area. ☎ 3211 (exp 2/21)

PROV/EAST SIDE
GWM, 32, 5'10", 180, brown/blue, enjoys music, walking, conversation, looking for companionship. Age and looks are not important. Give me a call, we can talk. Who knows. ☎ (exp 2/28)

GWM 28 average enjoy movies, music, dancing, games, conversation, works 2nd shift, seeks similar vampire to share late nights. ☎ 8653 (exp 2/14)

Active, common, young-minded GWM, 6', 175, 60, seeks friend for dining, dancing, sports, movies, anything. Box 3251 Nashua O3061.

A GOOD FRIEND
GWM 35 Brown/Brown, Handsome, Sincere seeks similar for travel, dining out, movies, quiet times. You should be Good looking, sincere, Sensative 28-35, no drugs, non-smoking , West Subarbs. ☎ 3473 (exp 2/28)

ARE YOU THE ONE?
GWM youthful 30, 5'10", 140 lbs, cleanshaven, masculine, handsome, seeks similiar 23-36 for fun times, quiet intimacy for friendship, possible lover relationship. Photo exchange possible. ☎ 2605 (exp 2/28)

ASIAN? UNDER 30?
Caring, sensitive, sensual European scientist (29, 6'5"m 175) is waiting for you! PO Box 984 Boston 02117 ☎ 8701 (exp 2/14)

Atlas shrugged, romantic, fit individualist seeking youthful, energetic, slim optimist. ☎ 8666 (exp 2/14)

Attractive SWM, 40's, educated, professional, liberal, curious, seeks one good looking, non-desperate, sharp, diversified female companion ☎ 2527 (exp 2/28)

Attractive young looking, brown/hazel 155, enjoys hiking, skiing, and the great outdoors, professional, nonsmoker, Southshore area, seeks similiar for long term relationship. ☎ 3503 (exp 2/21)

BE MY PAL-IN-TINE
GWM, 34, small-featured, not into working out, dining out or going out to movies. Instead, into making-out, home cooking and musical theatre. ☎ 2624 (exp 2/28)

BIG TEDDY
GWM 33+, 6'2", 280, brown/brown, beard, handsome, affectionate, creative teddy seeks honest sensitive buddy for adventure, snuggling, relationship. ☎ 8759 (exp 2/21)

BROOKLINE
GWM, 52, 5'8" 150lbs seeks younger GM for fun and friendship. Near Colledge corner, Brookline ☎ 3402 (exp 2/28)

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Auditions for Winchester players 'Man Who Came To Dinner' Feb 12, 13, 7:30, 478 Main St, questions? Call 617-729-0094

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INSTANT MORTGAGES
1st, 2nd, 3rd mtgs. Instant approvals. Same day closing possible. Low int. rates avail. Poor credit, good credit, stop foreclosure. We solve your financial problems. (Comm'l mtg also any size)
D & H Financial Services
33 Woodland Parkway
Randolph, MA 02368
617-961-2422
Open 9-9, 7 days a week

Place an ad in The Phoenix and we'll give you the stars, the sun, the moon! Well, maybe not the moon. But we'll give you great response! Call the starry-eyed Classifieds Office and watch your ad reach celestial heights of success! Call 267-1234 now!

FAST CASH
- 1st and 2nd Mortgages
- Equity Loans
- Same day approval
- Regardless of credit

AS LOW AS
9.50% ANNUAL PERCENTAGE RATE
1-800-648-4741
Consumer Financial Network
1001 Worthington St.
Springfield, Ma

FIRST CALL.... FIRST GENERAL MORTGAGE COMPANY, THEN COMPARE!
Our rates start at 6%. All types of mortgages, no income verification, no credit check, low rates, 1st, 2nd, and 3rd. Home equity loans and refinance.
1-800-698-1800
1-508-759-1800
- LET US HELP
- LOW RATES
- NO HIDDEN CHARGES
- FAST APPROVAL
- QUICK CLOSING

HEALTH CLUBS

LIFETIME MEMB.
Holiday Health club membership Porter Sq. Can use any facility, lifetime membership. Swimming, nautilus and more. $1400 or best offer. 266-0329

IT'S THAT TIME
AGAIN
SPRING WILL BE HERE SOON
START WORKING OUT
NOW IS A PERFECT TIME TO JOIN A HEALTH CLUB

HOME SERVICES

CARPENTERS

Lrg jobs or sm windows doors sheet rk walls tile floors or bath decks stairs misc! 889-3141

CLEANERS

P & L CLEANING COMPANY,INC.
RESIDENTIAL
COMMERCIAL
Looking for cleaning and janitorial cleaning contracts in the Boston area. Class A work. Contact Pat at: 846-0332

DIRTWORKS
Old Fashioned Cleaning, Professional Reliable People. Call 354-7788
GIFT CERTIFICATES AVAILABLE

PHOTOGRAPHY

BOUDOIR PORTRAITS
Are a new way to have your portraits taken. We can create a special gift for that treasured someone. Call for more info and to see our samples. The Total Image. ♥ 617-491-3371 ♥

Distinctive B&W portraits in your own or any environment 738-4750, Bruce

MISCELLANEOUS

FREE DRINKS
in any bar. Every hour is HAPPY HOUR. Send name, address, and $3 to: Free Drinks, POB 3228, Framingham, MA 01701

So you have an airline ticket you cant use. Dont despair. Sell it in The Phoenix travel section, jet-fast! Call 267-1234

MOVERS - LICENSED

A-1 LOW RATE
Storage, pianos,boxespack. NE,NY,NJ,PA,DC,FL+West. Lic. & insured. 524-1000

ALLWAYS MOVING
Excellent Service at The Best rates! Overnite Delivery to NE, CT, NY, NJ. Your Choice for quality, value and service. MDPU No.28092 787-1610

BOB'S MOVING
Are You?
547-1600 AND STORAGE

PIKE MOVERS
Professional Service. Local and Long Distance. NE, NY, NJ, DC. Lic & Ins. 484-0580.

HAUL ALL
The best and cheapest movers in town. Local and long distance. Yours always for careful, reliable and personal service. Office, apts, & houses. No job too big, no job too small. 322-1679, MPDU & fully insured.

MOTION MOVERS
Local or long dist. Courteous efficient service. 277-0525
1-800-412-4244

MOVERS MOVG WEST
Denver Tuscon Phoenix Los Angeles leavg Feb plenty of room in truck 547-1942

B&F MOVERS
Local-Long Distance-Overseas
No job too small. Frequent trips to all of New England, N.Y., N.J., PA, VA, DC.
364-1927 or 361-8185
or 1-800-698-1927
ICC MC 3328 MDPU 27229

MOVING?
Man & 16' Van for Hire
CHEAP & Friendly
Call Nick at
(617) 547-6530

MOVIN' ON
STEEVES BROTHERS MOVING SERVICE
Careful, Dependable, Professional Service
Local & Long Distance
617-647-1743

TRUCKERS
Beast of Burden 876-2028
Van, solo/ duo From $20/30 hr. Expert, calm, punctual

PETS

FREE TO GOOD HOME
Loving playful gray tabby spayed & declawed, 524-5960

SKIING

OLIN MARK V 185
$125 OR BO
Solomon 637 Bindings Great condition. Call Tracy T. at 965-5142 This deal can't be beat!

Pre Slolom skis: 195 cm, woodcore, sol 347 bind, $225. Univega ltul Sport, 20" campy parts, gray, $300. 646-8421, eves.

Ski Ticket Bargains: Stowe lift $27. Killington $30. Mt Snow mid-wk & wknd pkgs 50%off. 203-348-0949, at Killington 802-422-3616

TRAVEL

CARRIBBEAN-$189 r/t. Air-$189 to sunny Caribbean. SUNHITCH 212-864-2000.

Free room on the beach for male student in 2BR Fort Lauderdale condo in return for light housekeeping & errands. No smoking/drugs. Contact Bill, apt 1705, 4010 Galt Ocean Dr, 33308

One way ticket to San Diego March 20, Flight 281, time 5:20P $95. Jack at 286-4154

SAILING VACATION
10 days in area of British Virgin Islands. 2 mid 40's sailors seek 2 fun loving females for 10 days of sailing. 3/7-3/17. If interested please send name and phone number and we will arrange to meet for lunch. YTS, Inc, 348 Park St, Suite 108, No Reading, 01864 Attn. Dick and Barry

Ski the West. RT Bos/Dev 2-3 tickets $190 each. 508 655-5129

THAILAND IN MAY
Sun, sea, gourmet foods, gorgeous girls. A week in paradise $1499 Air & hotel incl. 617-322-6104

DATING SERVICES

INTER-RACIAL DATING!
Meet attractive and affectionate Ladies and Men of all races. Many NE members. Discreet. For free application call 312-856-9165 or write Ebony Ivory Society, PO Box 811218-T, Chicago IL. 60681-1218.

Jewish Introductions International. Local, all ages 800-442-9050.

TALKING PERSONALS
Call Dial-A-Date FREE.
LISTEN TO MEN: 449-0011
LISTEN TO WOMEN: 449-0036
FOR INFO 449-2261

Beautiful, faithful Asian ladies seek friendship - marriage. Free photo brochure 702-451-3070, Ive address.

ROMANCE is back in your area. Don't just daydream. all 717-848-1408
PLATIME Dating Service
POB 3355 York PA 17402

THE SINGLES LINE
FREE INTRO OFFER
Boston's easiest way to meet new singles. Listen to personal ads or call now and record your own ad FREE. Completely safe and confidential. No membership fee. Call today! 800-244---DATE

SINGLE? SAVE $125 VALENTINE'S SPECIAL
Join LunchDates & meet someone you'll really like for the new year.
Call for FREE info:
254-2534
LunchDates
Offer expires 2/17/90

SELECTIONS
making Personals a little more Personal
1-900-370-2266
Meet other people from New England. Simply listen or leave personal ads.
Only $1 per min.
Try our new demo number 617-262-7272

L•A•D•I•E•S FREE GABB LINE ABSOLUTELY NO CHARGE

It's a new decade, a new year and you deserve new exciting relationships. Meet charming, personable men from the privacy of your home... Once you've tried us you'll never go back to those lonely nights. So instead of calling for a pizza for one, try our number and you may be sharing a table for two. Call now.

617-577-7480

MODELING

Amtr fotog sks grungy M greasmnky/trucker types musc or lean bods 536-1272

Blue eyed WF art or college student needed. 497-7518 or POB 355 Camb 02140

Welcome To

Entre Nous

The Alternative Section

IN THIS SECTION: ENTRE NOUS ■ PHONE SERVICES ■ ESCORTS ■ ADULT SERVICES

Phoenix CLASSIFIED LINE ADS: 617-267-1234

Classifieds

Entre Nous/Escort Advertising Policies

CLAIMS FOR ERRORS AND OMISSIONS

The Boston Phoenix accepts no liability for its failure, for any reason, to print an advertisment and shall be under no liability whatsoever for any error for which it may be responsible beyond liability to give the advertiser credit for so much of the linage occupied by the advertisement as is materially affected by the error, provided that the Phoenix is notified by the advertiser of such error in an advertisement within seven days of publication.

COPY REGULATIONS

The forwarding of an ad is construed as an acceptance of all the rates and conditions under which advertising space is at the time sold by the Phoenix.

The Boston Phoenix reserves the right:

- To revise copy containing objectionable phrases
- To reject in its sole discretion, any advertisment on account of its text or illustrations
- To determine correct category placement

No advertisment containing a private phone number and/or address will be accepted in the Entre Nous columns. Only Phoenix box numbers or Post Office box numbers may be used.

All advertisements must be accompanied by a full name, address and telephone number.

CANCELLATIONS AND CHARGES

There are no refunds for cancelled ads. Advertising space credit will be issued for ads cancelled before 4 p.m. Tuesdays. Changes in Advertisements will be accepted until 4 p.m. Tuesdays.

DEADLINES

Entre Nous/Escort ...Wednesday, 12 noon
Escort telephone verification..Wednesday, 12 noon
Changes and cancellations...Tuesday 4 p.m.
A $25 late fee will be added to Escort and Entre Nous line ads placed after 12:00 p.m. on Wednesdays.

OFFICE HOURS

Mon. 8:30 a.m. - 6 p.m. Wed. 8:30 a.m. - 7 p.m.
Tues. 8:30 a.m. - 7 p.m. Thurs. 8:30 a.m. - 5 p.m.
Fri. 8:30 a.m. - 5 p.m.

ADVERTISEMENTS WHICH MUST BE VERIFIED

Telephone numbers will be printed in the People Section in commercial advertisements only. Telephone numbers printed in the Escort section must be verified by the advertiser. The deadline for verification is Wednesday at 12 noon. If a line is not verified, it will not appear in the paper. Failure to verify a display ad will result in automatic assignment of a Phoenix box number and charged to the advertiser.

BOX NUMBERS

Advertisers may pick up box number replies at the Phoenix Classified Office between 9 a.m. and 5 p.m. Monday through Friday. Replies are held for 3 weeks after the last insertion of the advertisement.

The Phoenix is expressly authorized, but not required to open and inspect any or all material directed to a Phoenix box number and to discard or otherwise dispose of, any flyers, unsolicited advertisements, and the like.

USE THIS FORM TO FILL OUT YOUR ENTRE NOUS/ESCORT ADVERTISEMENT

We cannot print your advertisement without the following information:

PHONE #: _____

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

To place an advertisment using Mastercard, Visa, or American Express, please fill out this section or call 267-1234

CARD #: _____

BANK: _____

DATE: _____

SIGNATURE: _____

CATEGORY _____

INSERTION DATE: _____

PRICING YOUR AD (Fill in appropriate rate/s)

	ENTRE NOUS	ESCORT	
LINES	15.00 per line (4 line min.)	15.00 per line (3 line min.)	$ _____
7 pt. light headline	16.00 per line	16.00 per line	$ _____
7 pt. bold headline	17.25 per line	17.25 per line	$ _____
9 pt. bold headline	18.50 per line	18.50 per line	$ _____

Capitalized words

_____ # of capitalized words @ $1.25 each = $ _____

x _____ # of weeks = $ _____

BOX NUMBERS (weekly)

Applies to line advertisements in Massage and Escort Sections.

☐ Pick-up: $15.00 ☐ Mail-out: $25.00

COST:# of weeks x = $ _____

TOTAL $

COPY

Print one letter in each block. Leave a space between words and a separate space for punctuation.

HEADLINES:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

The Boston Phoenix reserves the right to reject or edit any advertisement.

TEXT:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Mail to: The Boston Phoenix, 126 Brookline Ave. Boston, MA 02215

DISPLAY CLASSIFIED RATE: $79.80 per column inch

Please call 617-536-5390 x280 for more information on Display Classified Advertising

For more Classified Line information call 267-1234

Phone Services

SHOCKING CONFESSIONS!

UNBELIEVABLE TRUE CONFESSIONS

MURDER • ADULTERY • SEX-CRAZED SCANDAL!

Also, confess your ***sin***sational escapades so others can call you!

1-900-786-7866

$1.95 per minute

PRIVATE GAY PHONE LINE

A private phone line for Boston's discrete and closeted gay/bi young men to meet and talk. No moderator is listening in. And after you call us you won't get a phone bill saying you called a gay phone line. At about 1¢ a minute to talk, no one in Boston charges less. Adults Only.

FREE INFORMATION
(617) 783-8200

1¢ A MINUTE

SINGLE WOMEN

Are you looking for a serious relationship with a quality person? Leave a message - **FREE!!**

1-800-777-7769

MAKE THE BOSTON CONNECTION!

CONNECTIONS USA™

NEW!

1-900-646-4646

TALKING PERSONALS

- Listen, or Record Yours
- For Dating and Friendship
- Categories for Every Lifestyle
- Voice Mailboxes Ensure Privacy
- Not a PARTY LINE!

$1.45/min. Free info:
(305) 565-4455, Ext. 9127

SHOCKING WILD EXCITING

SENSUAL CONFESSIONS

Real **people confessing their innermost secrets, most sizzling desires and most bizarre encounters.**

Secrets that just *had* to be told!
Some even leave their phone numbers. Introductions too.

call

1-900-999-7100

press category three

$2 per minute

SINGLE?

Call the

DATE CONNECTION

- Voice personal ads of people who want to meet you!
- Ads in your area.
- Quality people

1-900-860-9042

$2 1st min./$1 ea. add'l. min.

WOMEN!

Single?

Looking for a serious relationship with a quality person?

Try voice personal ads.

FREE!
NATIONWIDE!
1-702-333-3663

JOIN THE PARTY!

IT'S FUN!
IT'S LIVE!
IT'S A GREAT WAY TO MEET NEW FRIENDS

CALL NOW!

1 (900) 999-LIVE

(900) 999-5483 $2.00 1ST Minute - 95¢ each additional minute.

1-550-HOTT (4688)

BOSTON'S HOTTEST
CONVERSATION LINE FOR YOUNG MEN & WOMEN

ADULTS ONLY • 24 HOURS A DAY • ONLY 10¢ PER MINUTE 20¢ FIRST MINUTE $1 FOR FIRST 9 MINUTES

Phone Services

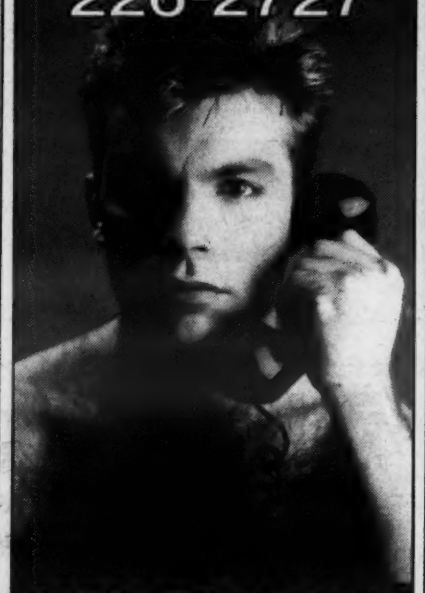
NO HOLES BARRED

1-550-HELL

10¢ MIN
•
20¢ FIRST MIN

18 OR OLDER

YOU CAN CALL NOW!
1-900
226-2727



MEN FOR MEN
You must be 18 or older
$1 per min. $2 the first

4
THOUSAND
MEN

NOW AVAILABLE ½-PRICE
ON THE PILGRIM NETWORK
CALL (617) 621-8000

cruise
1·550·4000
10¢ MINUTE • 20¢ FIRST MINUTE
MEN ONLY 18 OR OLDER

SIZZLE

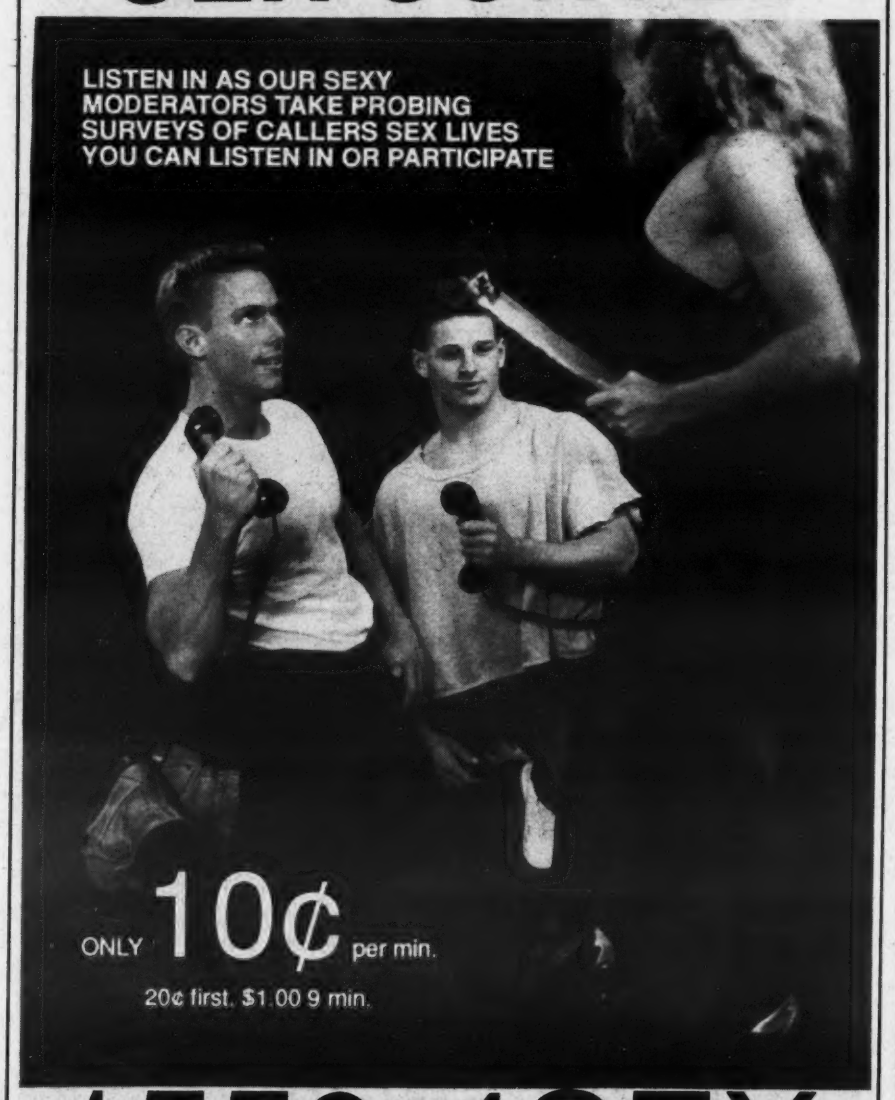
CALL FOR THE HOTTEST MOMENTS YOU'LL EVER EXPERIENCE - WITH STACEY, LONA, OR JASMINE.

10 CALLS FOR $50.00.
MUST BE OVER 18.

401-751-1988
MC/VISA/MO

THE SEX SURVEY LINE

LISTEN IN AS OUR SEXY
MODERATORS TAKE PROBING
SURVEYS OF CALLERS SEX LIVES
YOU CAN LISTEN IN OR PARTICIPATE



ONLY 10¢ per min.
20¢ first. $1.00 9 min.

1550•4SEX (7 3 9)
24HRS ADULTS ONLY

1·550·JOJO (5656)

One On One
Private
Bisexual
Action

ONLY
10¢
MINUTE

20¢ FIRST MINUTE

ONLY $1
FIRST 9
MINUTES

For Men
18 & Older

Crack open the door... listen in...

BEDROOM
1.550.6000

NOW AVAILABLE ½-PRICE
ON THE PILGRIM NETWORK
CALL (617) 621-8000

10¢ MIN • 20¢ FIRST MIN
9 MIN $1 • 18 OR OLDER ONLY

Dungeon
1-550-0222

10¢ MIN
20¢ FIRST MIN
9 MIN $1
MEN WHO LIKE IT ROUGH
18 OR OLDER • NO WIMPS!

GET OFF

NOW AVAILABLE ½-PRICE
ON THE PILGRIM NETWORK
CALL (617) 621-8000

1.550 SEXX

10¢ MIN • 20¢ FIRST MIN
9 MIN $1 • 18 OR OLDER ONLY

GREAT PHONE
HOT SPOT

1-550-3277
The Voyeur Line-
Listen...and Indulge

1-550-3767
The Erotica Line-
Naughty...but Nice

1-550-7337
The Single Parents Line-
You're not Alone

1-550-6373
Tech Talk-
A Talkative Line
for Boston's Best
and Brightest

20¢ 1st minute
10¢ thereafter

safe·sex
LINE

Health-conscious adults.

NOW AVAILABLE ½-PRICE
ON THE PILGRIM NETWORK
CALL (617) 621-8000

1.550.3333

10¢ MIN • 20¢ FIRST MIN
9 MIN $1 • 18 OR OLDER ONLY

The nation's first
cruise line
devoted to the big man

NOW AVAILABLE ½-PRICE
ON THE PILGRIM NETWORK
CALL (617) 621-8000

1·550
BEAR

10¢ MIN • 20¢ FIRST MIN
9 MIN $1 • 18 OR OLDER ONLY

HOT
GAY
ACTION
1-900
990-
6900
24 HOURS
$1 a min, $2 the first

CALL

1-800-876-6969

Also Try: 1-800-765-5050
Live Adult Party Line
Up to 8 Callers At A Time
One-On-One Private Line
Only 99¢ Per Half Minute

Calls billed discreetly to your Visa or MasterCard as Ruti Entertainment
A member of the System 800 Group.
You must be 18 or older Price subject to change

HOT
PARTY
GIRLS

NATIONWIDE PARTY LINE
1-800-999-6666
KICK BACK AND PARTY
1-900-999-4-PLAY
MEN • WOMEN • COUPLES
1-900-234-BI-BI
MEET PEOPLE COAST TO COAST
1-900-999-4444

B&D

Bondage & Discipline

The punishment you deserve will cost 10¢ per minute, 20¢ for the first. You must be 18 or older.

1-550-2222

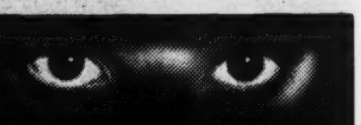
Phone Services

GAY
ONE-
ON
-ONE
CONNECTIONS
1-900
226-
2828
$1 a min. $2 the first

Please, be 30 or older,
polite conversation only.
30
PLUS
A monitored dating line for busy singles.
1-550
0333
10¢/Minute, 20¢ First Minute

I'LL TRY
ANYTHING...
JUST 4 KIX!

ADULT PARTY LINE
ONE ON ONE BULLETIN BOARD
XXX LINE CONFESSION LINE
1-800-888-4KIX
99¢ per half minute billed discretely to your Visa or MasterCard as Theta and Chi Enterprise members of the SYSTEM 800 INTERNATIONAL GROUP



Veronica
SULTRY • LUSCIOUS • TEMPTING
I'm on fire waiting for you.
1 900 468 2223

Erica
IMAGINATIVE • ADVENTUROUS
You will never forget my secrets.
1 900 468 2877

Jasmine
ELUSIVE • MYSTERIOUS • EXOTIC
Call me. No one will ever know.
1 900 468 5477

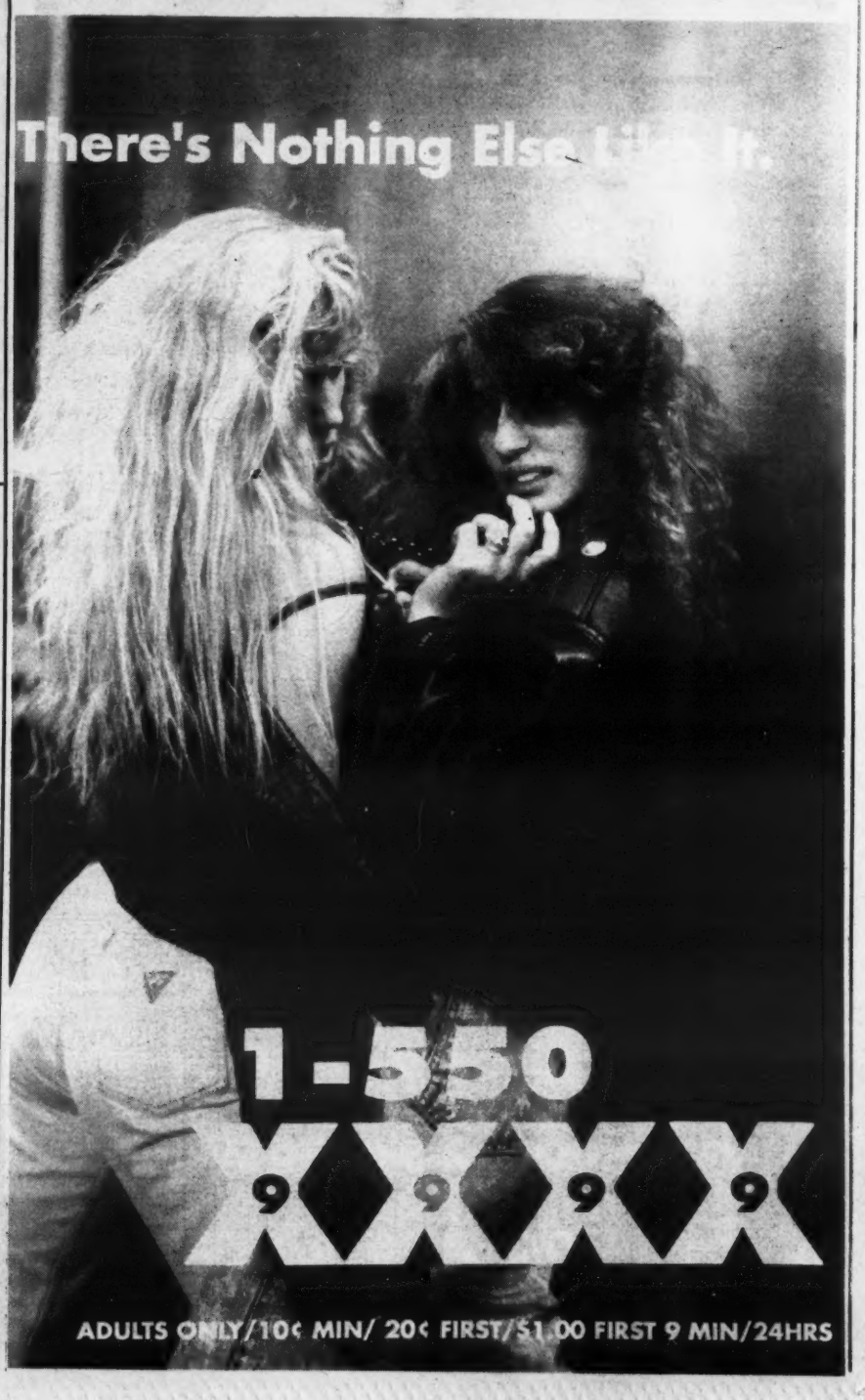
Call Now!
Daily Adventures!
$3 FIRST MIN • $1 PER MIN

SEDUCTIONS!
ALL ADULT
HOT
MESSAGES

Just for You
ALL NEW
1-900-988-3988
All Night Long
1-900-988-4988
Private Lessons
1-900-990-5233

Try Me
1-900-990-0077
French Maid
1-900-990-0089
$2 per min.

RED
HANKIE
CRUISE
LINE
1-550
FIST
10¢ MIN • 20¢ FIRST MIN
9 MIN $1 • 18 OR OLDER ONLY



WOMEN'S
NUMBERS
1-900
909-0600
CALL NOW FOR THE REAL NAMES AND PHONE NUMBERS OF WOMEN WHO WANT TO MEET YOU!
INSTANT ACTION
REAL NAMES!
REAL NUMBERS
CALL NOW!
(just 45c a min. $2 the first)

Young
Singles
Meet
Call for ½ price
on the Pilgrim Network
(617) 621-8000
date-a-line
1.550.0000
10¢ MIN • 20¢ FIRST MIN
9 MIN $1 • 18 OR OLDER ONLY

Entre Nous

BACHELOR & BIRTHDAY PARTIES
FEMALE/MALE EXOTIC DANCERS
AS SEEN IN LOCAL CLUBS R- & X-rated strip-o-grams for bachelor, birthday & SPORTS PARTIES. Satisfaction guaranteed.
Also: January 1990
PENTHOUSE CENTERFOLD
Stacy Lynn now available!
617-284-8694
1-800-869-7336

Jennifer's Fantasy Line
1-800-347-7325
The Hottest
and Best Phone Sex

ADULT VIDEOS-WHOLESALE
Full-length color videos $10/each+tax. Send orders to: APS, 369 Mass Ave. Suite 188, Arlington, MA 02174. Add $3 shipping/handling. Must be 18 and over.

Any thing goes if you are a WF between 21-35 willing to be playmate for WF and WM interested in leather, lace and other toys. Please Send ph/ph. ☐ 1200

Attr, understanding but strict WM English teacher will tutor WF 20+. Very gentle w/new studnts. Please send photo/phone#. Box 6160

ATTR WM, 47
Seeks educated WF wanting to explore her sub fantasies with considerate man. POB 153, Lexington MA 02173

BiWM, 31, 5'7", 135lbs, gdlkg, seeks masc, hairy guy to 35 for body contact/JO, ☐ 1203

TELE-DREAM-LINE
Bring your dream to life over the phone
Visa/MC/AMX
1-800-833-1443

Dark Haired F's Dominance Chamber awaits submssv F/M/cpl. Letter, SASE to Bx 23, 89 Mass Ave, Bos 02115

Dom M 31 sks sub F slv 4 B&D ori sx hihls lthrwr no pain. I sincr intlgnt cpls wlcm. Send fone Box 1206

Dom W cpl seeks sub SWF who is anxious to serve our every need. Please send photo and letter to Box 6157

Drag seeks dyke 89 Ma Ave. # 316, Boston, MA 02115

Dressing & M/U sessions. for the serious CD/TV/TS Call for further info or appointment 935-8033

MALE, FEMALE EXOTIC DANCERS/MODELS
for any occasion. Also, Jan 1990 Penthouse Centerfold Stacy Lynn now available.
617-284-8694 or
1-800-869-7336

FIND-A-MATE
Introductions
Male/Female/couples
Singles/couples
3-somes, Gay ● Lesbian
Est 13yrs ● All N.E.
508-430-1053

FREE LIVE PHONE SEX BUY 1 CALL GET 25 FREE!!!
(617) 536-1906
Free membership. All females. FIND-A-MATE. 508-430-1053

GREAT LIFE
Attr cpl sk attr BIF to enjoy travel (Europe), romance, and sensual times. Send phone & info: L & M # 224, P.O. Box 3003, Newburyport, MA. 01950

Hot SWF seeks same for first time erotic adventure. Photo please Box 1199

I would like to come to your home and photograph you, couples. Included, free 11 x 14 print. Write with description/ phone. ☐ 6158 (exp 2/21)

LADIES
Fun Night. Male stripper will come to your home $35. Also massages, 838-2461

LATINOS & BLACKS
BROCKTON-BOSTON
And area. BiWM, 34, 5'9", 185. PO Box 1369, Brockton, MA 02403

PARTY LINE
1-900-999-8080
nationwide .99/min.

LOVE LINE
LIVE PHONE FANTASIES
All credit cards/discounts
516-422-2404

MATURE COUPLES
SWM 43 handsome clean great body seeks couples 40-60 for fun Box 433 Newton Branch MA 02258

MW cpl 30s str seek attr str M 21-35 for erotic fun. Photo returned. PO Box 15532, Riverside RI

MWM, 44, kind, giving, seeks steady sessions in Westrn MA w/slim SF. Photo Bx 973, E. Granby, CT 06026

MWM seeks one married professional buddy 30's private masc jo partner. 265 Northboro 01532

Over 50 WM skg dytm meetings w/ M, F and espec cpls for ori sx, sxplicit leather. To POB 7545, Quincy 02169

TEXAS PHONE AFFAIRS
Live conversation
Visa/MC/Amx 24hrs
1-800-462-4385

BONDOMME
Role playing is fun, sexy, safe, creative, and liberating. Married man, 36, trim, caring, sane, seeks affair with female counterpart. Let's meet at a cafe to talk. Box 1054 Coolidge Corner P.O. Beacon St. Brookline, MA 02146

SAFE SWEDISH SEX METHODS
Exciting new Swedish safe sex methods taught in private sessions by handsome blond M 42. Send phone # to Box 1207.

SILK AND LACE
Tall, good looking, middle aged gent, lives alone in Boston suburb wishes to meet a younger transvestite for mutual exploration. Please include telephone number. ☐ 1205

SIN CITY
Sin City introduces you to the real fun of the city. This guide will take you to the hottest dance clubs, XXX movies, hookers & hustlers, singles & gay bars, as well as the most exciting restaurants, cultural events and sights. Whatever your appetite, there's no chance of going hungry with this guide in your pocket. Just $6.95 call 212-627-2444

VIXENS
LIVE phone domination
ALL credit cards & prepay
CALL NOW! 516-321-0444

FINALLY A SPANKING PUBLICATION
A LADY CAN LOVE!
STAND CORRECTED
Advice, fiction, personal ads, vintage comics, movie stills, more! Send $4.95 for current issue to: Shadow Lane-x, Box 1910 Studio City, CA 91614-0910

SWM educated travelled presentable, discreet crossdresser. Wts straight, bisexual lesbian (40-55) for marriage. Box 355, Charlestown MA 02129

Tall, blonde, 46yr model sophis. grad degree seeks sensual relation. with 45-60yr MWM-Don't respond unless you are smart, suc., non-smk, over 6'2", fit. Send Photo, note, bus. card. Box 6156.

DISCREET DATING SERVICE
Free membership to all women looking for single men. 508-224-7339

SOMEONE SPECIAL
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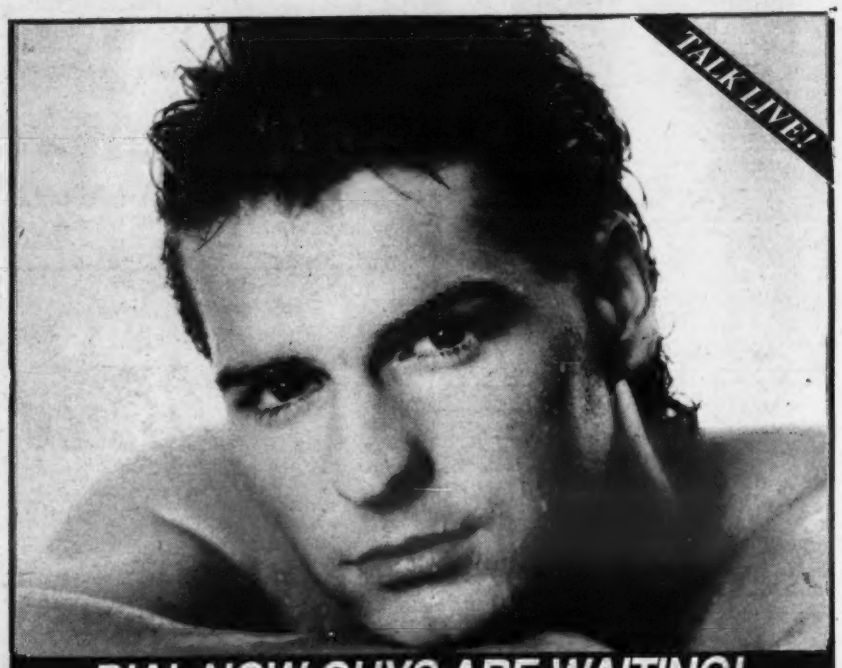

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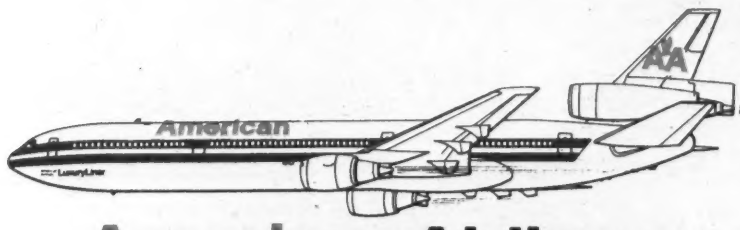

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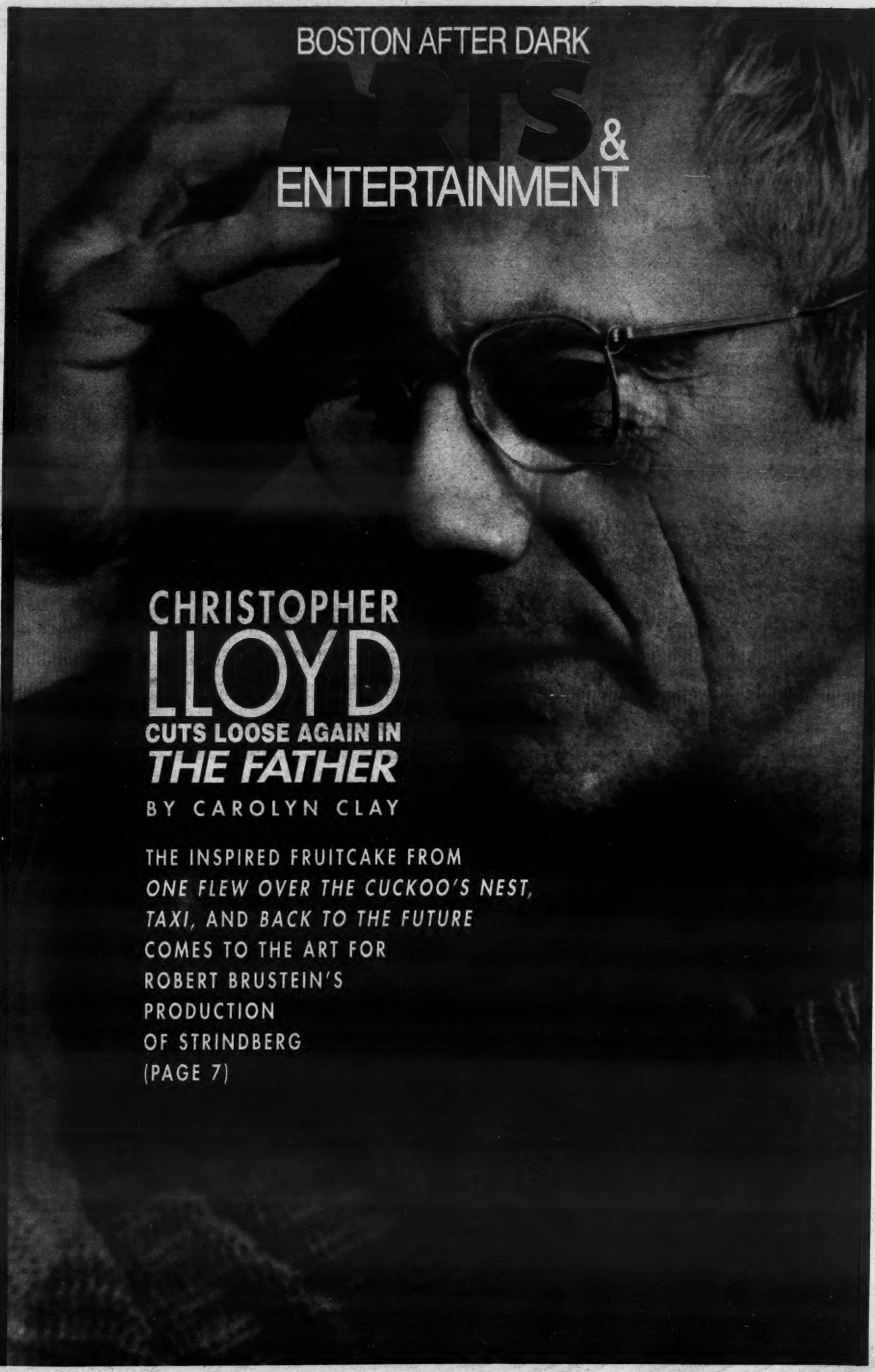

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(PAGE 7)

PHOTO BY MICHAEL ROMANOS

8 DAYS A WEEK

by Amy Finch

THE WEEKEND

FRIDAY 9

FILM. ***Stanley & Iris*** (Copley Place, Circle, suburbs) features Robert De Niro as a man who can't read and Jane Fonda as the woman who teaches him. Gene Hackman and Dan Aykroyd are paired in the cop-buddy movie ***Loose Cannons*** (Charles, Chestnut Hill, suburbs). Whoopi Goldberg and James Belushi star in ***Homer and Eddie*** (Beacon Hill). Timothy Hutton plays a young man torn between two women, Nastassja Kinski and Valeria Golino, in Jerzy Skolimowski's period drama ***Torrents of Spring*** (Copley Place). And what we've all been waiting for, action star Steven Seagal returns in ***Hard To Kill*** (Cinema 57, Allston, suburbs).

The **"Surrealist Shorts"** series at the French Library in Boston starts today with "La coquille et le clergyman" ("The Seashell and the Clergyman") (1928). It's the loosely plotted story of a celibate clergyman whose love for a woman torments him. "Un chien andalou" (1929), Luis Buñuel's famous 16-minute assault of subconscious desires, also screens, at 8 p.m. at the library, 53 Marlborough Street, Boston. Call 266-4351.

DANCE. The works featured in Boston Ballet's **Boston International Choreography Competition** range from Rick McCullough's abstract piece set to the music of Prokofiev and Antony Rizzi's work bolstered by a collage of music including tunes by David Byrne to Bonnie Scheibman's piano-improvisation piece and William Whitener's Tchaikovsky-backed work. Curtain goes up at 8 p.m., at the Wang Center, 270 Tremont Street, Boston; tickets are $10.50 to $46.50. Call 931-2000.

PERFORMANCE. Composer/performer **Paul Dresher** doesn't like to think of his 80-minute, two-act *Slow Fire* as a "rock opera," but that's how some critics have described the acclaimed work. This study of materialism and greed is performed by Dresher, singer/lyricist Rinde Eckert, percussionist Gene Reffkin, and an offstage sound engineer. It's presented by nuARTS at Northeastern University's Blackman Auditorium, 360 Huntington Avenue, Boston. Curtain is at 8 p.m., and tickets are $12 to $14.50. Call 437-2247.

THEATER. August Strindberg's ***The Father*** revolves around a man who, abetted by a scheming wife, drives himself nuts trying to figure out whether he's really the father of his child. The work, which has influenced modern drama and annoyed feminists, stars Christopher (*Back to the Future*) Lloyd as the autocratic, unhinged dad. It's directed (and adapted) by American Repertory Theatre artistic director Robert Brustein, and presented at the ART, Loeb Drama Center, 64 Brattle Street, Cambridge. Curtain is at 8 p.m., and tickets are $16 to $33. Call 547-8300. (See interview on page 7.)

MUSIC. **A.C. Reed** is a honkin' blues sax legend, mentor and inspiration to younger players like Bonnie Raitt and Stevie Ray Vaughan. Tonight he brings his Chicago band to Ed Burke's on Huntington Avenue in Boston to rock the juke joint down. Call 232-2191.

SWAMP THING AND THE HOLY GRAIL. Last summer the DC comic-book hero Swamp Thing did a bit of time traveling, meeting up with everyone from Adolf Hitler to King Arthur. But an encounter with Jesus of Nazareth proved too blasphemous for the editors at DC, who promptly canceled the issue in which Swamp Thing shows up at the Garden of

HOT TIX

For those of you who like to plan ahead — and sometimes it's necessary if you're going to get the seats you want — here are some events you might consider buying tickets for in advance. You can get details by calling the numbers below; you may also be able to obtain tickets from the various agencies around town (remember that they charge a handling fee). Just don't say we didn't warn you.

The Father, February 9 to March 18 at the American Repertory Theatre: call 547-8300.

The Regattabar's 5th Anniversary Jazz Festival, with **Carmen McRae** (February 11), **Eddie Palmieri** (February 17), the **New Black Eagle Jazz Band** with **Butch Thompson** (February 18), the **McCoy Tyner Big Band** (February 18): call 876-7777.

Sarah Caldwell's production of ***Madama Butterfly***, February 11, April 21 and 29 at the Opera House: call 720-3434.

Steven Wright, February 18 at Symphony Hall: call 931-2000.

Fifteenth Annual Science Fiction Film Marathon, February 18 and 19 at Coolidge Corner Theatre: call 325-0988.

Love Letters, February 20 to 25 with Joanna Gleason and John Rubinstein, and February 27 to March 4 with Julie Harris and Richard Kiley, at the Wilbur Theatre: call 720-3480.

The Unsinkable Molly Brown, February 20 to March 4 at the Colonial Theatre: call 426-9366.

Cat on a Hot Tin Roof, to February 25 at the Shubert Theatre: call (800) 233-3123.

The Merry Wives of Windsor, March 7 to April 1 at the Huntington Theatre: call 266-3913.

American Indian Dance Theatre, March 9 to 11 at the Emerson Majestic Theatre: call 720-3434.

The **Jesus & Mary Chain** and **Nine Inch Nails**, March 10 at Citi: call 931-2000.

"Monet in the '90s: The Series Paintings," to April 29 at the Museum of Fine Arts: call 720-3434.

FRIDAY: Mamma Schugliachi, Carol O'Shaughnessy's handy "Italian Grandmother," makes a special appearance in *Crazy Lovin'*, the new musical opening tonight at the Cabaret at Theatre Lobby. Mamma Schugliachi shows up to rip through audience sing-alongs of Italian folk songs — that is, when hot local chanteuse O'Shaughnessy's not on stage belting out Valentine's Day odes or singing "Ticket to Boston," a new song by composer Brian Schucker. Call 227-9872 or 720-3434.

SCOTT NEWTON/KEITH CASE AND ASSOCIATES

SATURDAY: Hot Rize, the mandolin/fiddle/guitar/banjo/bass-wielding quartet, have earned their reputation as bluegrass daredevils through more than a decade of relentless touring and sizzling performances. That's about to end, as the band wind through their final tour, which stops at New England Life Hall, at the corner of Clarendon and Boylston Streets, at 7:30 p.m. The band will also be joined by their campy alter ego, Red Knuckles and the Trailblazers. Call 964-1096 to order tickets.

KRISTEN M. SWEDER/SIRE RECORDS

SUNDAY: Say goodbye to a great guy and yes to a worthy cause: a benefit for cancer research featuring Throwing Muses (in photo), Bullet LaVolta, Lemonheads, Buffalo Tom, the Well Babys, and the Driveways is being held in memory of Dom Leone, a guitarist and songwriter who was a member of the band Ed's Redeeming Qualities. The performances, starting at 8 p.m. at the Channel, are preceded by a 3 p.m. Ed's Basement show at Necco Place featuring Leone's three partners from Ed's, Therese Bellino (formerly of Lazy Susan), Danny Mydlack, the Buckets, and Bob & Guy. Call 451-1905.

Gethsemane bearing the Holy Grail. Writer/artist **Rick Veitch** resigned and has since started his own King Hell Press. Veitch comes to Comicopia, 248 Cypress Street, Brookline, today from 5 to 8 p.m. to show his artwork, do sketches, and sign his work (including his new book, *The One*). Call 566-4525.

SATURDAY 10

PHOTOGRAPHY. For the past 16 years **Cary Sol Wolinsky** has been traveling around the world snapping pictures for *National Geographic* and for himself. Although Wolinsky cannot have his subjects strike specific poses, he can manipulate the values and colors of his pictures through the technique of dye transfer. Which means, for instance, that the image of a water buffalo floating along gazing at the camera with only its head and back visible assumes such harmonious shades of beige and brown that the effect is startling and unreal. Wolinsky's works are on exhibit at Zullo Gallery, 456A Main Street, Medfield. Call (508) 359-3711.

THEATER. Acclaimed avant-garde director Richard Foreman takes on Georg Büchner's modernist tale of alienation and murder, ***Woyzeck***, at the Hartford Stage Company, 50 Church Street, Hartford, Connecticut. Curtain is at 7:30 p.m., and tickets are $20 to $25. Call (203) 527-5151.

SUNDAY 11

MUSIC. Berklee College of Music continues its celebration of Black History Month with a gospel jubilee featuring solo artist **Angela Berryman**, **Frieda Battle and the Voices of Faith**, the **Connecticut Mass Choir**, and the **Berklee Reverence Gospel Ensemble** at 7 p.m. in the Berklee Performance Center, 136 Mass Ave, Boston. Tickets are $2. Call 266-1400.

SUNDAY: Two performances by elegant vocalist Carmen McRae (in photo) continue the Regattabar's 5th Anniversary festival. McRae, who will also accompany herself on piano, will be appearing in the Charles Hotel Ballroom with her trio at 7 and 9:30 p.m. And in the Regattabar, a very rare performance: the Jim Hall/Ron Carter duo mates two of jazz's most gifted accompanists and elegant players, guitarist Hall and bassist Carter, in shows at 7 and 9:30 p.m. Call 876-7777.

THE WEEK

MONDAY 12

ART. **"Women on Women,"** the new exhibit at the Boston Center for the Arts' Mills Gallery, features sculptural installations by Boston artists Mary Pistolese and Carol Driscoll. Pistolese is a performance/installation artist whose experience as a costume designer flavors her works; "Even Men with Advanced Degrees," part of this show, is composed of maids' aprons that viewers are invited to try on. Driscoll's forte is stone, and in "The Necklace," a graceful neck emerges from a ring of beads, all carved from red granite. The gallery is at 549 Tremont Street, Boston. Call 426-7700.

TUESDAY 13

THEATER. Philip and Jacqueline's trip to the bucolic country home of old buddy Colin to lift some jewelry turns macabre when a skull pops up in the garden. ***Blood Sports***, Marcelle Michael's "hilarious British farce," continues the NEWorks Festival of Plays' series of readings and workshop productions, at the New Ehrlich Theatre, 539 Tremont Street, Boston. Curtain is at 8 p.m., and tickets are $6. Call 482-6316.

MUSIC. Boston music-scene veteran **Ben Blake** is back, and this time the leader of '60s "Bosstown Sound" group Phluph is singing and playing

Continued on page 4

MONDAY: The Wang Center's Classic Film Series promises to put a welcome dollop of fanfare back into a trip to the movies; and a sweeping epic such as *Gone with the Wind* seems the ideal kickoff movie. It's shown tonight at 7:30 on an ample 23-by-60-foot screen, and introduced by live music by the Jazz Pops Ensemble. TV personality Frank Avruch hosts the series, which continues on selected Monday evenings through May. Call 482-9393. (*The Wizard of Oz* screens February 19; *Doctor Zhivago* March 5.)

FLICKS IN A FLASH

COMPILED BY GARY SUSMAN

BASED ON *VARIETY'S* TOP TEN FOR WEEK ENDING 1/31/89	BOSTON PHOENIX	BOSTON GLOBE	BOSTON HERALD	NY TIMES	PEOPLE	TIME	NEWSWK	NEW YORKER	VILLAGE VOICE	LA TIMES	NEW YORK
1. **DRIVING MISS DAISY**	★	★	★	★		★	★	★	◧	◧	★
2. **BORN ON THE FOURTH OF JULY**	◧	★	★	★		★	◧	👎	★	◧	★
3. **INTERNAL AFFAIRS**	👎	◧	👎	★	◧	★		★	👎	◧	★
4. **THE WAR OF THE ROSES**	★	★	★	★	★	★	★	◧	◧	★	◧
5. **TANGO & CASH**	◧	👎	👎	👎	👎					◧	
6. **GLORY**	★	★	★	★	◧		◧	★	◧	◧	◧
7. **TREMORS**	★	★	★	👎	👎	★			★	★	
8. **ALWAYS**	◧	★	◧	◧	◧		👎	👎	◧	👎	👎
9. **MUSIC BOX**	★	★	◧	👎				★	★	◧	◧
10. **THE LITTLE MERMAID**	★	★	★	★	★	★		👎	◧	★	★

LEGEND: ★ = **RAVE REVIEW, A GEM;** ◧ = **MIXED RESPONSE, CRAP SHOOT;** 👎 = **TURKEY**

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Continued from page 3

guitar at the Tam, 1648 Beacon Street, Brookline, in front of his blues group, the Ben Blake Band. Blake's got a solo project going as well: all-instrumental, guitar-based fusion, and his new cassette of that original music has just become available at Tower Records. Call 277-0982.

The **Harper Brothers**, drummer Winard and trumpeter Philip, have chops galore and a real flair for recapturing the feel and dynamics of swinging post-bop — not out enough to be avant-garde, not ossified into coolness, just full of fire and life. They've also got a new album, *Remembrance*, whose release they're celebrating at the Regattabar, in the Charles Hotel, Cambridge. Call 876-7777.

Here's a real treat: one of the Boston area's premier vocalists, **Wannetta Jackson**, performs her repertoire of jazz, gospel, and soul with Dianthe Spencer at Scullers in the Guest Quarters Suite Hotel, 400 Soldiers Field Road, Boston. Shows are at 8, 9:30, and 11 p.m., with no cover. Call 783-0090.

WEDNESDAY 14

FILM. True love is real only in fairy tales, but when the fairy tale is re-created with the sublimity and terror of Jean Cocteau's ***Beauty and the Beast*** (1946), that much reality is enough. Beauty (Jeanette Day) takes up lodgings with the Beast (Jean Marais) to save her father's life; initially repelled, she finds herself drawn to him. Maybe it's the château's surreal decor and animated light fixtures, or maybe it's just the humanity she glimpses beneath his brutish features. Cocteau's masterpiece captures the uncanny beauty, and the inevitability, of a dream. At the Brattle. Call 876-6837.
THEATER. The tragic life of 19th-century farm laborer and poet John Clare forms the basis of ***The Fool***, Edward (*Saved*) Bond's trenchant drama about the acrimonious relationship between art and society. Carol Eves, who has staged classical and experimental works in theaters throughout England, directs this student production. It's a rare chance to see a provocative work by Bond, one of England's greatest living playwrights. At the Boston University School of Theatre at the Boston University Theatre, 264 Huntington Avenue, Boston. Curtain is at 8 p.m., and tickets are $6 to $8, $3 for students and seniors. Call 266-3913.

Kathleen Cahill's ***Permission from Children*** measures the way childhood experience shapes a person's adult life. A staged reading of the piece is offered at the Boston Public Library, Copley Square, Boston, as part of the New Voices' Winter Reading Series. It starts at 7 p.m., and it's free. Call 357-5667.

August Wilson's stunning play ***Fences*** chronicles the life of a black family in an industrial city in the '50s. The piece is part of Wilson's series of dramas tracing the lives of black Americans in the 20th century; the Broadway production starred James Earl Jones and won the Tony Award and the Pulitzer Prize. It's at StageWest, 1 Columbus Center, Springfield. Curtain is at 7:30 p.m., and tickets are $14 to $27. Call (413) 781-2340.
MUSIC. **Arthur Prysock** has a deep baritone that's inherently romantic, so it's appropriate he'd begin his latest four-night stint at Scullers in the Guest Quarters Suites Hotel (400 Soldiers Field Road, Boston) on Valentine's Day. If you haven't heard Prysock's records or seen any of his frequent nightclub appearances, you still know his voice. He sings the Löwenbräu jingle ("Here's to good friends . . .") in TV commercials. Call 783-0090.

Love's on the mind tonight, and love songs are on the menu for jazz vocalist **Rebecca Parris** at the Regattabar from 9 p.m. to 1 a.m.; she'll be supported by reedman Mike Managhan, pianist John Harrison, bassist Peter Kontrimas, and drummer Grover Mooney. The R-bar's in the Charles Hotel, Cambridge. Call 876-7777.

Improvising cut-and-paste artists **Curlew** bring their diabolically gleeful music to the Western Front in Cambridge tonight. Watch reedman George Cartwright, guitarist Davey Williams, and their cohort make jazz go boom. Call 492-7772.

THURSDAY 15

FILM. ***Fast Times at Ridgemont High*** (1982), Amy Heckerling's debut feature about the Southern California mall scene, is, as Hollywood teen movies go, shrewd, sensitive, sympathetic, and funny. It features Sean Penn's best — maybe only — comic turn, as a flake named Spicoli. Eric Stoltz and Anthony Edwards also made their film debuts here as dudes. At the Boston Public Library. Call 536-5400, extension 334.
MUSIC. Another rare treat as part of the Regattabar's anniversary celebration: bebop alto-sax master **Frank Morgan**, a supremely gifted player shadowed only by Charlie Parker, brings his quartet to town for performances tonight and tomorrow. The R-bar's in the Charles Hotel, Cambridge. Call 876-7777.
DANCE. **Emerson Dance Theatre** presents its annual concert of modern dance works, featuring the Paul Taylor Dance Company piece *Three Epitaphs* and David Parson's *Sleep Study*. Guest artist **Linda Kent**, who has danced with both Paul Taylor and Alvin Ailey, performs her new solo piece, *In Transit*. At Emerson Majestic Theatre, 219 Tremont Street, Boston. Curtain is at 8 p.m., and tickets are $6 to $10. Call 578-8785.

FRIDAY 16

THEATER. The Gloucester Stage Conservatory debuts with ***Tracers***, the New England premiere of a "sharply etched picture of the world of contradictions that Vietnam veterans faced both in Vietnam and the US." Local Vietnam veterans collaborated on the production, at 267 Main Street, Gloucester. Curtain is at 8 p.m., and tickets are $12 to $16.50. Call (508) 281-4099.
MUSIC. **Phish** are headlining the Paradise again, but for a real treat check out openers **Widespread Panic**. The Georgia band released an LP called *Space Wrangler* late last year, treading through Allman Brothers-style blues-rock stretch-outs, genre-blending country-based jaunts, and high-octane rockers. The Paradise is at 967 Commonwealth Avenue, Boston. Call 254-2052.

(Carolyn Clay, Ted Drozdowski, Banning Eyre, Peter Keough, and Charles Taylor helped out this week.)

JOHN NORDELL

IRENE MUELLER

WEDNESDAY: Irish poet Seamus Heaney (left) and short-story writer Grace Paley (right), are among those taking part in "Lovesick: A Valentine's Day Benefit Reading," at Harvard University's Sanders Theatre tonight from 8 to 9:30. A benefit for the Associated Writing Programs (a national non-profit organization of writers and writing programs), it also features readings by Sharon Olds, Jayne Anne Phillips, and Gerald Stern. Tickets are $10. Call 578-8750.

WEDNESDAY: Sex, drugs, and rock and roll send a trio of teenagers over the edge. Sounds like a familiar story, but Peter Gothar's *Time Stands Still* (1982) is set in the post-uprising Budapest of the early '60s, when youthful rebellion had a bit more historical context than in, say, the average John Hughes movie. A murky, visually dense melodrama, it at times stands still itself in its effort to maximize the angst. When it came out in the early '80s, it seemed the harbinger of a Hungarian New Wave — a promise that, given the recent changes in Eastern Europe, may now be fulfilled. At the Harvard Film Archive. Call 495-4700.

FRIDAY THE 16TH: Ghanan master drummer and bandleader Obo Addy doesn't call his band Kukrudu ("Earthquake") for nothing. Addy combines knockout percussionists with a burning horn section to arrive at a funky highlife-based fusion enriched by strong jazz sensibilities. Live and on CD, the band's tunes are high-energy and full of surprises. For example, this eight-year-old outfit comes not from Africa but from Portland, Oregon. In a rare East Coast tour, they'll be at Johnny D's tonight, breaking a long Afropop dry spell in Boston. Call 776-2004.

FUTURE PERFECT

The story of two young Australians (Mel Gibson and Mark Lee) who enlist to fight with the British against the Turks, Peter Weir's *Gallipoli* (1981) leads off the Harvard Film Archive's series "Australian Film of the '70s and '80s." Weir and screenwriter David Williamson make a personal appearance at the February 22 screening; and on the 23rd, director Paul Cox will be on hand for the showing of his *Man of Flowers* and *Lonely Hearts*. The series continues through March 11. Call 495-4700.

The Don Cossacks Song and Dance Ensemble was organized in 1936 as a male choir to perform folk songs from the Soviet cusp of Europe and Asia. Gradually the troupe added traditional dances to their repertoire; 20 years ago they were recognized as a song/dance company and given the official title State Academic Ensemble of Rostov. On February 23 and 24 at the Wang Center you can see these high-steppers perform 20 pieces, as part of the Bank of Boston Celebrity Series. Call 931-2000.

The Church's forthcoming album, *Gold Afternoon Fix*, is a logical successor to their last, *Starfish*. It's melodic, brightly detailed rock supporting the impressionistic lyrics and dreamy vocals of songwriter-bassist Steve Kilbey. The record also features some flaring, eccentric guitar from lead player Marty Willson-Piper, including "Grind," a song that derives its odd power from his ringing, off-kilter licks and inspired wailing. Look for it on March 13. (Meanwhile, Willson-Piper gives a taste of his own songwriting and acoustic-guitar work at the Rat in Kenmore Square February 10, on a solo tour supporting his recent LP *Rhyme*. Call 247-8309.)

CAROLINE GREYSHOCK/ARISTA RECORDS

NEXT WEEKEND

Steven Wright

It's fun to conjure up a picture of comedian Steven Wright as a weird little fuzzball-haired kid having a field day with his Crayolas, inventing things like magenta eyeballs, burnt-sienna sunsets, flowing locks of plaid hair. Or, going *way* back, making postpartum notes for his diary: "Day one: tired from the move. Day two: everyone talks to me like I'm an idiot." The phlegmatic, sleepy-voiced comic's mind just refuses to follow the tracks of logic that, in most people, lock in somewhere between the Gerber stage and SATs — something odd *must've* happened when he was growing up in Burlington. He says that his childhood was "kind of normal. Maybe it was *too* normal." Still, "there must have been some subliminal surrealism being pumped in through the system somehow." (The plaid hair and the diary turn up on Wright's 1986 comedy album, *I Have a Pony*, on Warner Bros.)

The Emerson grad's come quite a way since the summer of 1979, when he finally realized a fantasy by climbing onto the stage at the Comedy Connection. It was open-mike night, and it was "very nerve-racking, very scary." Since then he's recorded *I Have a Pony*, written and starred in "The Appointments of Dennis Jennings," a 30-minute, Academy Award-winning short (which screens February 13 at the Brattle), and performed on the Carson and Letterman shows. He's also appeared in the films *Desperately Seeking Susan* and *Stars and Bars*.

He's the guy with the fear of widths (rather than heights), who loses buttonholes, who hates it when his foot falls asleep during the day because that means it'll be up all night. His jokes are like machine-gun fire in slow motion — lethal blast, long silence, lethal blast . . . Does he ever blank out? "Oh yeah, I forget for short periods of time a lot — a couple of times a show." That's the reason for the pauses? "Some of them are on purpose, some of them are, I don't know what's next. . . . I'm thinking about what the hell is next. I'm saying it and they're laughing, but while they're laughing I'm going, 'Well, that's good — they laughed at that. Now which one can I say? Which ones have I done and which ones are left?' There's all that going on. I'm up there trying to remember what I'm doing. I'm very concerned [he is emphatic — just about his only change of intonation throughout the interview] with doing the show. I take it seriously."

MARK MORELLI

Occasionally he'll come face to face with an unappreciative audience, but "it used to happen more before, where they would just look at me and think, 'What the hell's that guy talking about? Who let him in here?' Because if I wasn't saying those things onstage, if I sat down beside some old lady on a bench and turned to her and said 10 minutes of this, I'd be arrested. Wouldn't you think?" Depends on the lady.

If he weren't making a living out of making people laugh, Wright might be "writing or painting, or maybe I'd just be walking aimlessly on the Cape, vacuuming the beach."

Steven Wright performs February 18 at Symphony Hall; call 931-2000.

—AF

STATE OF THE ART

Nickerson Theatre West

Drama fans who live in or near Sudbury will be happy to hear that come September, Sudbury will be one theater richer. J. Arnold Nickerson, owner/producer of Norwell's Nickerson Theatre, recently announced that he'll be opening another stage, Nickerson Theatre West, in Sudbury's Chiswick Park (off Route 20); construction on the new 500-seat building will soon get underway. Nickerson says the new theater will provide "affordable family entertainment . . . reasonably priced theatrical productions in comfortable settings, with professional actors."

The six-play series is set to commence with Walton Jones's *The 1940s Radio Hour*, the musical that pulled in large audiences last fall in Norwell. *Radio Hour* is tentatively to be followed by *The Foreigner*, *Grease*, *Dracula*, *The Sunshine Boys*, *Driving Miss Daisy*, and *Steel Magnolias*.

For a brochure on the Nickerson Theatre West, write Nickerson Theatres Inc., 30 Accord Drive, Box 272, Norwell, Massachusetts 02018. Or call 871-2400.

Operatic talent search

Aspiring singers from the area will convene this Sunday (February 11) for the 32nd Annual New England Finals of the Metropolitan Opera National Council Auditions. The competition will be presented in concert format and will be open to the public, beginning at 2 p.m. at the New England Conservatory of Music's Jordan Hall, 30 Gainsborough Street in Boston.

This event marks the third stage of the Met's Regional Auditions — the preliminaries and semifinals have already narrowed down the number of budding vocalists vying for a shot at the National Finals. Winners at the regional level (there are usually 10 to 12) travel to New York for the Winners Concert, which is set for the Metropolitan Opera House on April 1. National winners receive $10,000 — double last year's award, thanks to a $55,000 gift from the Texaco Philanthropic Foundation.

Each year more than 2000 singers flex their vocal cords in these competitions. And don't imagine you'll never see — or hear from — the winners again. Past Audition participants have included Teresa Stratas, Shirley Verrett, Carol Vaness, Kathleen Battle, and Samuel Ramey. Each of whom will be performing at the Met itself this year.

— AF

Mari Novotny-Jones in Artificial Light, the Disillusioned Actor

BOB RAYMOND/MOBIUS

Green on Green

Performance with a twist

Mobius turns lucky 13

by Gary Susman

"Thirteen is our lucky number," claims Marilyn Arsem, founder and head of Mobius Performing Group. That's why the multimedia performance organization is choosing its 13th anniversary and not, say, its 10th or 15th for a boffo retrospective/benefit/birthday party.

The bash, dubbed "ART*rages*," will be held February 17 in the first-floor loft below Mobius's performance space in Fort Point. Twenty past and present members of the troupe ("Moboids") will perform some of their greatest hits three at a time over the course of the evening. Ticket purchasers (21 and over, please) will get to meet with the artists, enjoy food and wine, dance, go on a scavenger hunt, and win door prizes. In short, ART*rages* will be an extension to the nth degree of the sort of interactive performance events Mobius audiences have come to expect.

Indeed, Mobius has progressed a long way since the mid '70s, when the phrase "performance art" had yet to be coined (its shows were "audience-activated"), when spectators expecting traditional theater left Mobius shows in utter bewilderment while critics had what long-time Moboid Mari Novotny-Jones calls "a field day trashing our shows." Today, Mobius has its own gallery and performance space and twice as many members. Critics are kinder, and audiences know to expect the unexpected. As an artist-run collective dedicated to experimentation in all media, Mobius is recognized as a unique fixture on the Boston arts scene.

If Mobius has managed over the years to dissociate itself from performance art's forbidding reputation for self-justifying arbitrariness and pretension, that's because its artists make every effort to engage the audience in the creative process. The performers relish the opportunity to explain their works to observers and get feedback. Mobius audiences still may not like or even understand all they see and hear (and often taste, smell, and touch), but they are encouraged to address such concerns to the artists. As Mobius dancer/choreographer Nancy Adams puts it, "When you're dealing with experimental work, audiences can be put off by what they feel is weird or boring or obscure. But they know at Mobius they will have a chance to question it."

After any Mobius performance, the audience members can discuss the piece with the performers over wine and cheese. They may even find themselves contributing during the performance, as many Mobius pieces call for audience participation. "They know they have an integral part as witnesses or direct players," Novotny-Jones says.

Other Mobius methods for fostering audience dialogue are frequent panel discussions on art-related topics and a free monthly newsletter with a 2000-member circulation. An especially popular means of communication for artists and audiences alike are the quarterly Works-in-Progress shows, a Mobius mainstay for more than 10 years. Audiences get to watch several works in progress during a single evening and offer their opinions. Novotny-Jones, whose background is in traditional theater, says she finds these experiences "invaluable" for developing her own works.

Of course, the artists also evaluate one another, which results in new collaborative combinations. Often two Moboids are behind a piece, and they all perform in one another's works. They meet as a group once a month to discuss their art, plan future programming, and select work by outsiders, according to criteria of how experimental a piece is and how unlikely it is that the artist will be able to stage it in a different venue. As Arsem explains, "Mobius is a research and development lab."

Arsem started this lab about 15 years ago, but it was in 1977 that her troupe of eight performers moved into a Chinatown loft and named itself Mobius Theater, after the continuous, twisted geometric loop. What began as "invited performances" of works in progress for other artists were soon opened to a confused public. The turning point came in 1983, when the Helen Shlien Gallery, where Mobius Theater performed occasionally, moved from Fort Point to Newbury Street. Mobius moved in, dropped the "Theater" moniker, and added some more members. Audiences grew to the point where each artist can claim a set of devoted "regulars." The frequent artist expansion — today there are 18 members — "keeps us on our toes," Arsem says.

The group also keeps its edge by traveling. Mobius has performed in cities and towns from Vancouver to Columbus, Georgia. Arsem says she particularly enjoys performing in small towns because audiences there lack the pretense of hip sophistication that jades metropolitan audiences. "They come with a clean slate. And I've learned so much from the artists, the wonderful people in those small towns."

At ART*rages*, the Moboids will be performing what they've learned over the years before a crowd of supporters who are giving them a lot of money,

followed by food, drink, and dancing . . . sounds like a bar mitzvah, doesn't it? Arsem agrees that Mobius has "hit puberty." She says she hopes to see "an explosion of creativity in our teenage years."

Unfortunately, those years are likely to see Daddy curbing his kid's allowance. The Massachusetts budget crisis has already cost Mobius one grant, and the current upheavals over controversial art and the National Endowment for the Arts may cost it future grants. Rents are rising, and Mobius's lease on its gallery and performance space runs out in a year and a half.

Mobius members anticipate some "restructuring" will become necessary this summer. As money grows tight, they may have to lay off some of their paid office staff. Already, much of the art is being financed "out of pocket by the artists themselves," according to Adams. The group will have to rely even more heavily on fundraising and private support.

There are also fears about self-censorship. Novotny-Jones says, "We'll keep doing our art," but Adams acknowledges the potential exists for toning one's work down. "If I'm applying for a grant and I have two works, one of which is much more political than the other, there's a tendency to put forward the less political one," she explains.

Still, the performers say they are not frustrated that they lack the relative security of being part of a mainstream artistic enterprise, or that they depend so heavily on a small audience for funding and exposure. The chill in governmental attitudes toward art has actually made audiences "more supportive," Adams points out.

And Mobius wouldn't want to see its audiences grow any larger. The performance space seats 50; more spectators would strain the intimacy and dialogue with audience members that the performers crave. "That's why we've never grown that big, because we like the idea of the small space," Novotny-Jones says. "I manipulate you, you manipulate me. We're in this space together. We see each other, we hear each other cough. We're breathing together in this space."

That small but devoted audience suggests that if there were no Mobius, it would become necessary to invent one, to fill the need for a local avant-garde. As Arsem says, "If we weren't doing it, I would hope somebody else would." □

Father figures

Christopher Lloyd and Robert Brustein take on Strindberg

by Carolyn Clay

Christopher Lloyd has played his share of loony toons, both literal and figurative. The actor got his Hollywood break in 1975's *One Flew over the Cuckoo's Nest* and has been flapping ever since — most recently, as that dastardly doodle Judge Doom in *Who Framed Roger Rabbit?* and the fantastical scientist Doc Brown in the *Back to the Future* movies. (There was also the obsessive-compulsive with delusions of doctordom in *The Dream Team*, a script the actor describes, generously, as "borderline dumb.") But sprawled in sweats at the Loeb Drama Center, where he'll add to his medley of maniacs the fragmenting antihero of August Strindberg's *The Father* (previewing February 9), Lloyd doesn't even twitch. Only the eyes, so intense they appear to be under pressure, give him away.

Actually, Lloyd is notoriously shy of interviews and has agreed to this one only on condition he that he share the stage with American Repertory Theatre honcho Robert Brustein, who is directing his own adaptation of the Strindberg play. Brustein does most of the talking, Lloyd the "um"-ing and pondering. It's as if, having been recently shorn of Doc Brown's flyaway platinum pouf (the hair's still dead-white but cut to military order), he'd lost the character's expansiveness as well. A burly man in a burly sweater, Lloyd has a loosely coiled presence, even in repose. But he seems a gentle, rather than a gonzo, soul.

He's also headed a lot further back in time than 1955 — when women, though arguably oppressed, baked cookies, not their husbands' gooses. In *The Father*, Lloyd will appear as a militarist losing *(a)* his mind and *(b)* the great Strindbergian battle we call matrimony. In the play, which grew out of the playwright's disastrous marriage to the actress Siri von Essen and was watered by his psychosis, a malevolent wife successfully triggers her husband's paranoia by suggesting he's not the father of their child. *The Father*, full of fury, meets the bugaboo of Strindberg's misogyny head-on: the Captain is a tragic if authoritarian figure; his wife Laura a calculating if irrational vampire. But Brustein's not worried — he's strapping Lloyd into the potentially dangerous vehicle, much as if he were Doc Brown's dog, and getting ready to rev.

"Intelligent feminists," maintains the director, "will see that Strindberg was more interested in women, and in a distorted way knew more about them, than Ibsen did, than most dramatists do. It was his major and possibly his only subject, and even though he takes a slanted view of it and turns it into a war, I think that both men and women will recognize the reality behind the psychosis and appreciate it, because it is profound and very penetrating. Strindberg loaded the deck, but on the other hand he understands that feminism brings certain problems."

Not least among them the question, once not a question, of who's on top in an intergender relationship. According to Strindberg, one combatant or the other has to win the battle of the sexes. "It isn't enough for me to have given the child life," says the Captain, "I want to give it my soul, too." As for the mother's contribution to that animus, "You must have only one soul or you'll have no peace." Brustein, though no bluestocking-whipped genius, says of Strindberg's insistence that control cannot be shared, "I think he's probably right. Perfect equality in a marriage is something I've yet to see successfully achieved. Marriage is not a democracy."

Although *that* may be debatable, Strindberg's mental instability (as well as his complete identification with the Captain) is not. The playwright suffered from delusions of persecution and rampant megalomania; it has even been suggested that he prodded himself toward madness, in order to explore the terrain. But actor Lloyd displays a peculiar empathy for Strindberg's raging, connubially tortured alter ego — much as he does for the other loons who have nested in his oeuvre.

Of his quirkish character in *Cuckoo's Nest*, Lloyd remarks with uncommon thoughtfulness, "Well, the guy had a very particular feeling about the way things were, and the way things ought to be; it's just that he had a tendency to be a bit obsessional, and it colored his life to such an extent that he didn't operate well." Similarly, the Captain is "an individual trying to cope with a lot of conflicting thoughts and pressures, and very sensitive to all of them."

With the reticent Lloyd, it would appear, you have to put words in his mouth — which is, after all, what playwrights and screenwriters do — and he takes it from there. Says Brustein, to whose theater Lloyd's visit is a sort of homecoming (he appeared at the Yale Rep in the mid '70s, in *A Midsummer Night's Dream* and *The Possessed*), "Chris has that rare capacity for what I call extended acting; he goes further than most actors. It's not that he's overemotional. But he finds the idiosyncratic quality in the character, the truthful idiosyncratic quality, so that we see not the conventional reaction but the unconventional one, and absolutely authentic. It's acting for the postmodernist period."

Uh oh, does that mean this will be a postmodernist production? Brustein, after all, is the critic who made his name clamoring for "no more masterpieces." He is responsible for radical adaptations of Pirandello's *Six Characters in Search of an Author*, *Tonight We Improvise*, and *Right You Are If You Think You Are*. And, much to the outrage of some Cantabrigians, he whacked an entire subplot out of his production of *The Changeling*. (Only in Cambridge, of course, would the audience know it was missing.) Moreover, Brustein is not known for his advocacy of naturalistic plays, and *The Father*, written in 1887, predates Strindberg's post-breakdown move into Expressionism.

Says Brustein of *The Father*, "It's represented as a normal and naturalistic play, but it's really highly subjective. And we are looking at the action through the eyes of the hero." (One recalls that in Brustein's production of *Ghosts*, the title characters were real!) "It's true that Strindberg thought this was a naturalistic play, and he sent it to Zola, who was the Father of Naturalism. Zola liked it, but he thought the forces too explosive for naturalism. The 'true naturalism,' according to Strindberg, was a jungle battle between forces.

"Shaw called Strindberg the most Shakespearean of modern dramatists. And this play was consciously based on *Othello*, as well as on *Agamemnon*. It's no accident that the Captain is put in a straitjacket; it's like Agamemnon in the net. And Strindberg was thinking very scrupulously of Shakespeare when he wrote it. There are Shakespeare quotes throughout the play [as well as references to the unmanned Hercules]. The Captain is Othello all right, but he's got an Iago who's also his Desdemona. It's Laura who insinuates the poison in his ear, so that he doubts his wife."

Brustein maintains that, at this point in his tempestuous life and career, Strindberg "feared the feminine side of his own nature. Later he accepted it, and his whole dramaturgy changed. He accepted the unconscious, for example, which in *The Father* is associated entirely with women. And he became much more sympathetic toward the strains in marriage; he looked at them in a more Olympian way instead of with such personal involvement — the passion and fury, the wildness, that you get in *The Father*."

One idea behind this production may be to reconcile Strindberg with his feminine side ahead of schedule. Brustein describes Lloyd's performance in the piece — in contrast to, say, Rip Torn's in a 1975 Yale Rep production that left co-star Elsbieta Chezevska a mass of bruises — as "very tender." And he recalls the actor's work Off Broadway (before *Taxi* and the movies) in *Kaspar*, the Peter Handke play about teenage Kaspar Hauser, who was discovered in an animal condition and then painfully trained to be human.

"I don't know if Strindberg had more of a feminine side than most men," says Brustein. "Maybe I am saying that. But he was obviously terrified of it. He hung around with the boys in this period — Nietzsche and Darwin and Zola, the tough guys. And he was very contemptuous of the guys he didn't think were tough, like Ibsen. I'm sure that fear of homosexuality plays an unspoken part in all of this, which comes out as fear of impotency, of being thought impotent." (It's worth noting that Strindberg, in the wake of his marriage to Essen, took a doctor with him to a brothel for medical certification of his "manhood," including measurements.)

During the course of this talk, Lloyd doesn't so much throw in his two cents as intently absorb Brustein's loose change; he seems to be the kind of actor who carefully considers everything. Answers do not so much spring forth as collect amid throat clearings. It seems a shame that such an introspective person should be assaulted on street corners — as no doubt he is by fans, especially when negotiating places like Cambridge with his *BTF* hair. (During the early weeks of rehearsal for *The Father*, the actor was finishing up *Back to the Future III* and commuting by redeye.) Even with the coiffure close-cropped and rumpled, he's recognized: "I could be wearing minstrel make-up, and people would still say, 'There's the guy.' "

His appearance in *The Father* will mark Lloyd's first return to live theater since 1977, when he starred in a Chelsea Theater Center-to-Broadway revival of *Happy End* with Meryl Streep. "It's great," he says, "like coming back home." It is, nonetheless, frightening suddenly to be acting without the camera as middleman. "It seemed really different the first couple of weeks. First of all, material like Strindberg, you're not apt to find yourself doing in films. You have to delve much deeper; it's harder work. And, also, you have to bring everything up for each performance. In film it's chopped up, and there are many more opportunities to make corrections."

Nonetheless, the lure of live theater, once felt, is hard to shake; Lloyd is currently being wooed to play Azdak in ART's *The Caucasian Chalk Circle* this spring and has apparently committed to play Macbeth next season. His agent, he admits, "doesn't encourage" these interruptions in the film trajectory but is "more patient" than some. Meanwhile there's a *Back to the Future* on the screen and another in the can. Lloyd admits a particular fondness for part three ("definitely the last"), in which he and Michael J. Fox "get caught in the Old West, and my character has a romance [with Mary Steenburgen], which is sort of fun."

So why is it *that's* never happened before? Is this big, blond, eye-popping hunk of thespian's sex appeal being impugned? "Nah, it's just that nobody wants to hitch up with a nut." □

MICHAEL ROMANOS

Robert Brustein: women as Strindberg's major and possibly only subject

Winter of our content

The Brattle welcomes Shakespeare

by Bill Marx

FOGLE/BOSTON THEATRE PROJECT

Jerry Kissel, Geraldine Librandi, Frances West: room for more Shakespeare?

It's a little scary when an admired comrade in the critical trenches — either because of shell shock or shrapnel wounds — deserts the barricades. Do drama critics, weary of the fight, have another crack at happiness? Or do they just thumb through old reviews until they give up the ghost?

Over a year ago Skip Ascheim left his post as a theater critic for the *Phoenix*, but instead of crawling off to pasture he became the artistic director of the new Boston Theatre Project, a non-profit Equity company that's dedicated to the classics in general and Shakespeare in particular. Now the ex-reviewer's at the helm of BTP's debut production of *The Winter's Tale* (opening on February 21 as part of the Brattle Theatre's 100th-birthday season — it's the Brattle's first extended-run dramatic production since the '50s). And he admits that during all those years of critiquing, there was a director struggling to get out. Toddling in the giant footsteps of George Bernard Shaw, Ascheim's now putting into practice the lessons he learned ducking histrionic buckshot.

"I stopped being a critic and decided to be a director, which I had only done in college. Essentially, becoming a critic was a way to be close to the theater without being in it," explains the soft-spoken Ascheim. "After seven years of reviewing, I realized a few things about Boston theater: there wasn't much good direction; there was a small core of really good actors; and there was an audience hungry for solid and intelligent stagings of Shakespeare.

"Despite forgettable productions, the Boston Shakespeare Company had a good following, and when Peter Sellars took the company over for a year, he showed there was an audience for really interesting things. Nothing's happened in Boston since, and the city shouldn't be without a functioning, appealing classical theater that attracts the best talent around. Yes, the Huntington Theatre Company does a Shakespeare each year, as does the American Repertory Theatre. But there is more of a market for the Bard than that. There's room for four Shakespeare productions rather than just two. That's the bet I'm making."

Ascheim knew audiences yearned for more of the Bard, but what surprised him was how grateful local actors were for a chance to tackle literature's big kahuna. The enthusiastic response gave Ascheim a chance to gather together actors who are usually sprinkled throughout the city's ever-growing number of small companies. The impressive cast for his first production includes such local heavy-hitters as Frances West, Jerry Kissel, Geraldine Librandi, and Jonathan Epstein. "The unfortunate fact," insists Ascheim, "is that so little high-quality work in Shakespeare goes on among the small companies that the core of talented classical actors in Boston — who want to stay in Boston, not go to New York — have nothing they can do together. I think *The Winter's Tale* will prove there is just such a core of talented people here who can do high-level Shakespeare."

But why lead off with a thorny problem play like *The Winter's Tale*, whose combination of court pathos and country farce has bedeviled directors for centuries? "It's not *Twelfth Night*, but it isn't *Timon of Athens* either," snaps back Ascheim. "*The Winter's Tale* has a grand design in which a yin/yang, black/white sort of figure is blended into a seasonal, regeneration figure. Leontes does penance and he is forgiven.

"It is a healing metaphor, but his psyche doesn't cause his rejuvenation. He receives grace — Hermione coming back to him is a benediction, a form of grace. Salvation comes from outside of him. I want to conduct the audience through an allegory of spiritual healing, a series of carefully orchestrated moods." Given the Brattle's cramped stage, Ascheim is doing a chamber version of the play (though he hasn't whittled down the text much) that makes "use of tableaux that veer away from stage naturalism, as well as employing a lot of music to bridge the scenes."

Although rehearsals aren't over yet, Ascheim is gratified by the dedication and skill of his local cast. "As a critic you are only looking at the final product. Maybe you speculate about the process, but you essentially judge what you see on opening night. When you are directing, there is nothing but the process, the process *is* the product. And when I started out, I didn't think a local company could work together as impressively as this right away. If I do a second show, many of the same actors will want to be involved, as well as others who couldn't be around the first time. If *The Winter's Tale* is successful, it will give momentum to the BTP becoming a repertory company."

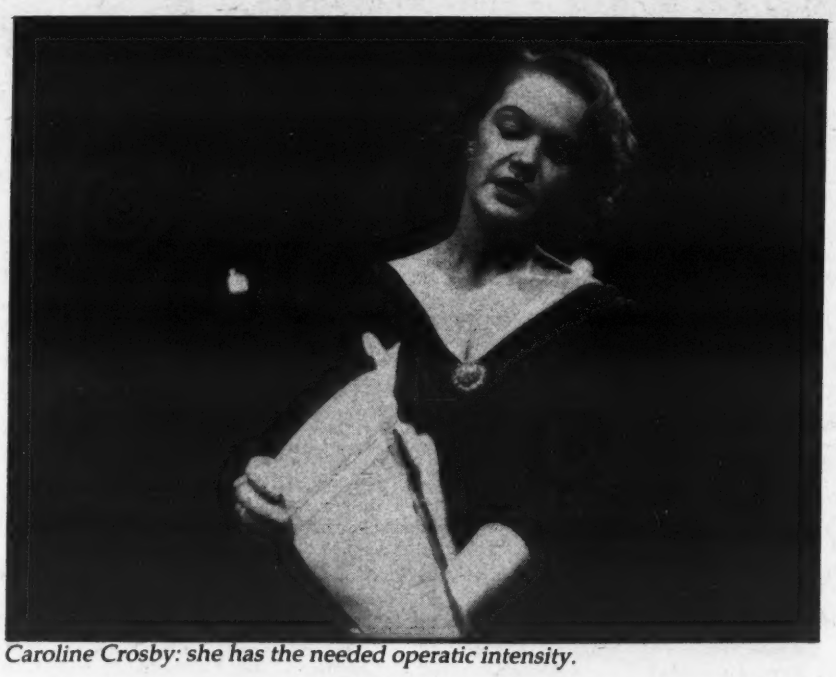
Of course, among those responsible for pushing BTP will be his old lodge brothers, the critics. But on that subject Ascheim is as cagy as any former member of the fraternity would be on the approach of his professional directorial debut. "Well," he laughs, "until my initial set of reviews I will have nothing whatever to say on the topic." Nonetheless, for those who remain on the other side of the footlights, scribbling away in the dark, the reviewer turned auteur does have one terse piece of advice: "Turn the pages of your notebooks quietly." □

The Stepford *Hedda*?

Taking Ibsen to the suburbs

by Bill Marx

HEDDA GABLER, by Henrik Ibsen. Adapted and directed by Tom Garvey. Costumes designed by Lori Archer. Lighting by Sean Reese and Seth Kanor. With Kanor, Caroline Crosby, John Neisler, Jeannette Fullerton, Jane Evans, Russ Robbins, and Adele Hars. Presented by the New Boston Theatre at the Performance Place, Thursdays through Saturdays through February 24.



Caroline Crosby: she has the needed operatic intensity.

In a long program note defending the doubtful wisdom of relocating Ibsen's self-destructive heroine to an American suburb during the age of Ike and hula hoops, director Tom Garvey drops the $64,000 question. "Ripped, as it has been, from both its century and its native country, and, moreover, 'adapted' by an arrogant young man who doesn't speak or write a word of Norwegian, how could this *Hedda* retain even a drop of the essence of Ibsenism?"

The answer's about as clear as the program cover's Jackson Pollock — a squishy orgy of spaghetti and snakes that's perhaps intended as the painting of daddy Gabler missing (in this staging) from the walls of his daughter's apartment. The old boy is pretty well unrecognizable, as is Ibsen's brilliant portrait of a woman teetering between tragedy and nihilism. Still, even though Garvey turns the poetic into the prosaic, he's given the modern classic a shiny, often diverting, soap-opera finish that glosses you out. The spirit reigning over this production isn't General Gabler; it's *General Hospital*.

New Haven in the '50s — Cheever and Updike country — is a polyester noose that fits Hedda's neck perfectly, and Garvey gets a lot of campy mileage out of the cocktail dresses, plastic furniture, and hep talk ("Join the club!" howls Hedda). But if the bourgeois gaucheries of academic-twit hubby Tesman and playboy Judge Brack (Garvey thinks he's "ambisexual") aren't out of place, the prehistoric manners of the 1890s are. Even in the '50s, people used (at least in the privacy of their own homes) the word "pregnant" rather than the euphemism "filling out."

In this context, Hedda's fear of scandal seems more pathological than aristocratic — after all, Ike's was an era when dirty little secrets could be hushed up tight. Trapped in a tacky duplex swigging down martinis, this Hedda isn't Ibsen's angst-ridden spitfire caught between the ages of repression and liberation, but a bitchy housewife who doesn't want to go the way of her Stepford sisters. And Garvey's adaptation is filled with silly inconsistencies — such as not changing names — that push the action into an American/Norwegian Twilight Zone. We're on this side of the ocean when Brack tells Hedda to "Gimme a break," but our tootsies are suddenly dangling over a fjord when Ejlert Lovborg calls.

Since the play's characters and symbolic props are miniaturized (not only is there no Freudian portrait of Gabler but his prized pistols look like derringers — though, be warned, they go off like cannons), you'd think the cast, too, would be toned down to fit the peewee sudser approach. But except for Caroline Crosby, whose Hedda is skillfully restrained, the actors gallop across the postage-stamp-sized set with thundering hooves.

John Neisler's Tesman is Dudley Do-Right on goofballs; Jeannette Fullerton's Aunt Juliane blithers about at gale force; Adele Hars, as Berta, looks as if she were scared the roof might cave in. And the director, evidently convinced that Judge Brack is a man on the make for any convenient orifice ("I was swinging another way in those days," he leers), has Russ Robbins play him as a porno star gone to seed, a cock of the walk on the run. Most of the time, Robbins's Brack eyes Hedda over, fore and aft, as if he couldn't decide which way to mount her first.

With Brack transformed into a panting lothario, the drama descends into steamy soapdom, and Garvey's direction is brisk enough to keep the clinches coming. He's lucky, at least, to have Crosby as Hedda. Despite all the mauling, the actress seethes subtly, which lends the production some much needed class.

Obviously influenced by Glenda Jackson's interpretation of the role, she lays on the sneering sarcasm with a snow shovel — her death is the demise of a rabid virago, not a tormented soul. And the psychotic tics Hedda develops while burning Lovborg's manuscript (in a wastepaper basket!) are too much too late. Still, Cosby has the modulated operatic intensity needed for the role, and I'd love to see her try again — this time in a production that doesn't insist on squeezing Hedda, and Ibsen, into gray flannel suits. □

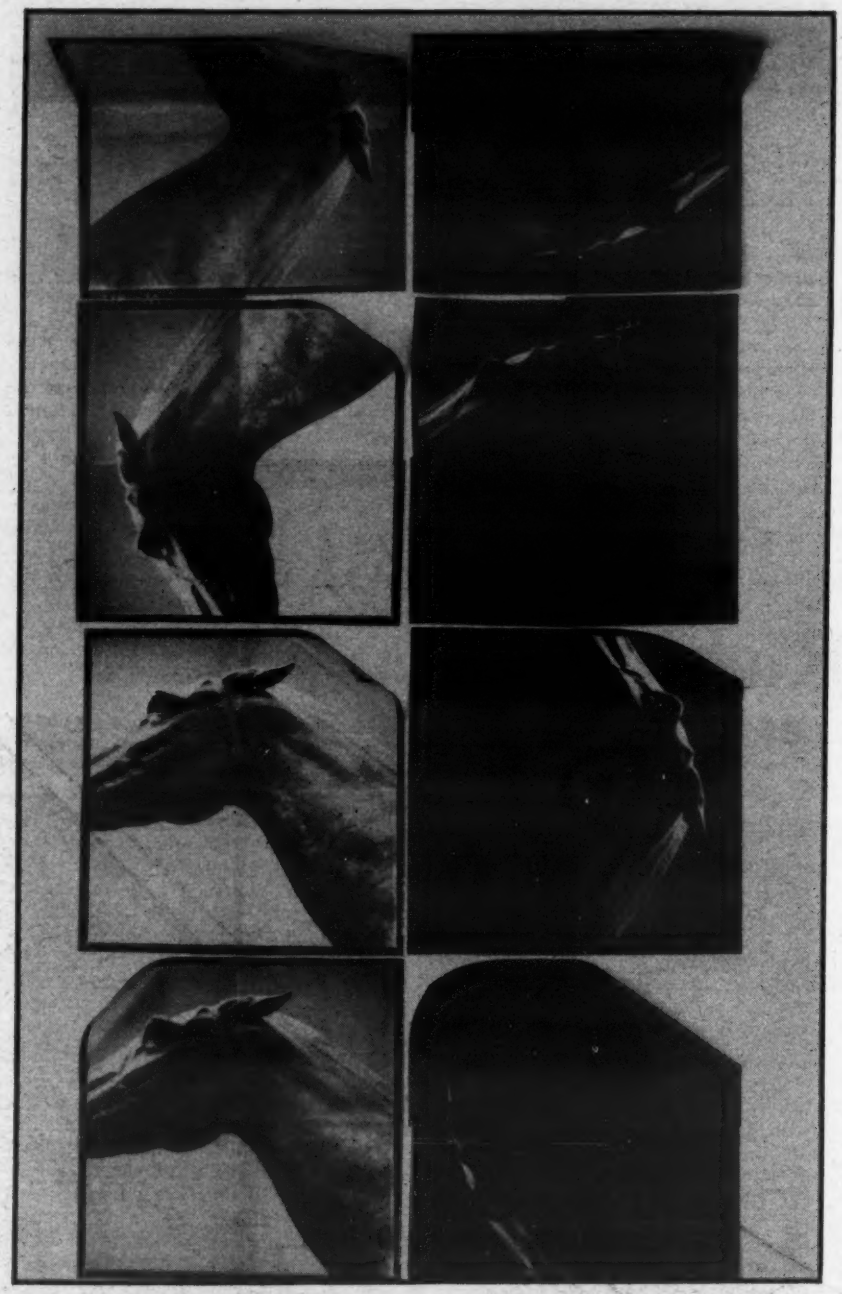
PHOTOS BY CLIVE J. ROSS/MARIO DIACONO

"DOUG MIKE STARN." At Mario Diacono Gallery, through February 24.

Once is not enough

The Starn Twins get series fever

by Rebecca Nemser



I talked to the Starn twins last week at Mario Diacono's gallery in the Fenway. Both were wearing torn blue jeans and leather jackets, and their reddish-brown hair cascaded down to their shoulders in long, gentle curls. Mike and Doug Starn look like a pair of slightly tarnished angels; Titian would have loved to paint them. They are 28 years old, and it's easier to tell them apart now, because Mike is wearing a wedding ring.

When the Starns were students at the School of the Museum of Fine Arts, they developed a way of making pictures together that worked for them both as artists and as twins. Their work always made me think of some lines from Springsteen's "Hungry Heart" — "We took what we had and we tore it apart" — because they tore apart the photographs they took. They creased and bent and folded them, then taped them back together, so the tears and cracks and creases looked like a lyrical dance of bright white lines across the shiny dark ground of the photo paper. Together, they pushed photography out to the edge, bringing a new, painterly richness to the surface.

"It came out of doing what people were telling you not to do for 150 years," said Doug. "In photography, the only interest has been in images," said Mike.

Art

"We didn't see why the art should end with the image," said Doug. "We wanted to expand it," said Mike. "To open it up," said Doug. "To open it up to the possibilities," said Mike.

Sepia tones and blurred images gave their work on paper the aura of old 19th-century photographs. Now, some of that dreamy, romantic quality is gone. They are printing on big sheets of transparent Ortho (polyester resin) film now, and their work has a heightened sense of drama and movement, an almost sculptural presence.

"We wanted them to be more sculptural," said Doug. "To extend from the wall," said Mike.

Transparent, overlapping images of a horse and rider are stretched on metal poles with clamps. Narrow strips of bent, gold-colored plywood keep the film tensed in slow, undulating curves. "It's actually under tension," said Doug. "If you uncrank them, they'll be flat again," said Mike. "We wanted to show the tension," said Doug. "To show the pressure," said Mike. "To really crank it up," said Doug. "Part of the work is to feel the pressure," said Mike. "To feel the tension," said Doug. "To leave the tension in," said Mike.

They got the idea for using plywood to hold the curves in place from seeing an 1890 bent-plywood chair and the accidental warping of a work on paper.

"A lot of the work comes from accidental stuff," said Doug. "Seeing it and liking it, rather than trying to cover it up," said Mike. "It can be frightening, but that's life," said Doug. "Art is part of life," said Mike. "It's a real part," said Doug. "It's the essence of life," said Mike.

The sheets of film are glued together and show the marks of their making. "There's no reason to make it perfect," said Doug. "We wanted to show the physical nature," said Mike. "The physical nature," said Doug. "Of everything," said Mike. "Of everything," said Doug. "But in particular, art," said Mike.

All the work in this show descends from an image of a Hellenistic bronze sculpture from the mid second century BC, known as *Horse and Rider of Artemision*. (Like Monet in his series paintings, the Starn twins repeat the same image over and over and over again, because each repetition is different, and once is not enough.)

"It's a real frightening sculpture, it just knocks you down," said Mike, who took the picture on a trip to Greece. The muscles in the horse's neck tense and strain; a young man holds onto the reins with all his strength. The horse is almost out of control, pulling its terrified rider along, like a great force of nature, or passion, or art.

The horse and the rider were found separately in 1928, together with a statue of Poseidon, in a shipwreck under the Aegean Sea. "Maybe they don't belong together, and maybe they do. Nobody knows," said Doug.

I think the rider must by Hippolytos, at the moment when Poseidon sends a sea monster to terrify the horse that he is riding by the sea. Hippolytos loves horses and is a great rider, and no horse has ever thrown him before, but the frenzied horse he is riding now will throw him and will drag him by the reins along the shore until his body is bruised and wounded — until his body is one great wound. This must be the moment when Hippolytos realizes how close he is to the edge — the tragic moment when beauty and terror meet.

The horse is an important image for the Starns and for Boston, because a horse was one of the first Starn icons that they exhibited here, in the 1985 "Boston Now" show at the Institute of Contemporary Art. That same year, the Starns made an edition of 100 double horses' heads — each one made by hand, each one different — as a benefit for the ICA. The edition sold out in less than a week, and it was the art bargain of the '80s, because each of the prints that sold for $250 — including dinner — is now probably worth about $9000.

The Starns planned and installed this show especially for Mario Diacono's tiny storefront gallery, which shows new work by some major contemporary artists. The place has a personal significance for Mike and Doug Starn too.

"We lived and worked here for three years while we were in school," said Doug. "The couch was here," said Mike, pointing at the floor. "There's the TV," said Doug. "The kitchen, the darkroom" said Mike, pacing the room. "That's where we did the first scotch-tape piece," pointed Doug.

"We were paying like a hundred dollars a month," said Mike. "Then it went up to 350, and then the guys who owned it jacked it up to 800," said Doug. "We wouldn't give them a lease," said Mike, "it was right when we had our first Stux show in '85." "Then Mario came from Milan or Rome or wherever he came from," said Doug, "and they told him, this is the place where you should be." "We came over and Mario said, who knows, maybe someday I'll show *you*," said Mike. "So it's fitting that this is the last show he'll have here," said Doug. (Diacono is moving the gallery to South Street next month.) "But I don't remember it being so small!" said Mike.

The twins moved to New York last year. They live separately in SoHo and share a big studio in Brooklyn. "We love it," they said in unison.

"It brought back the edge," said Doug. "The friction," said Mike. "It's really electric," said Doug. "Boston's a wonderful, comfortable place to be, but there's a lot more anxiety in New York, and if you can just float through it, it's electric," said Mike. "There's just a lot more anxiety and tension there," said Doug. "Tension," said Mike, pointing to the work on the walls. "The tension is part of it," said Doug. □

TAKASHI SEIDA/MGM

Jane Fonda: or you could curl up at home with a good book.

Bad read

Stanley & Iris *suffers from moviemaking illiteracy*

by Gary Susman

STANLEY & IRIS. Directed by Martin Ritt. Written by Harriet Frank Jr. & Irving Ravetch, based on the novel *Union Street*, by Pat Barker. With Jane Fonda, Robert De Niro, Swoosie Kurtz, Matha Plimpton, Harley Cross, Jamey Sheridan, and Feodor Chaliapin. A Metro-Goldwyn-Mayer release. At the Copley and the Circle.

Middle-aged blue-collar woman teaches middle-aged blue-collar man to read. She restores his self-esteem; he restores her capacity for love. Together, they live happily ever after.

Maybe it's enough for a TV social-problem-of-the-week movie. (In fact, it was, in 1981: *The Pride of Jesse Hallam*, starring Johnny Cash, as . . . a middle-aged blue-collar man who learns to read. At least that movie featured Johnny and June Carter Cash singing.) But it's pretty thin gruel for the big screen, and *Stanley & Iris* does nothing with it that transcends TV level. Veteran director Martin Ritt and married screenwriting team Harriet Frank Jr. and Irving Ravetch have collaborated on such well-meaning films as *Norma Rae*, but their good intentions are about all *Stanley & Iris* has going for it.

The filmmakers bill *Stanley & Iris* as an adaptation of Pat Barker's acclaimed novel *Union Street*, perhaps hoping some of its literary prestige will rub off on their illiteracy tale. Barker's novel told the stories of seven British working-class women of various ages who are neighbors, including one Iris King, a recent widow with a pregnant teenage daughter. But in *Stanley & Iris*, the other six women are eliminated, the unlettered Stanley is introduced, and the story is moved to industrial Connecticut. In other words, it has next to nothing in common with Barker's novel, and we would probably hear her complaining about false advertising if she weren't receiving a sizable royalty.

There is one scene of confrontation between Iris (Jane Fonda) and her daughter Kelly (Martha Plimpton, who's making a career out of pregnant teenager roles) that is lifted almost verbatim from the book. This is followed, minutes later, by a reconciliation scene in which Fonda delivers a speech about mother-daughter bonding that is so unconvincing that Plimpton can't restrain her "You've got to be kidding" expression when the camera cuts to her for reaction shots. With her tight-fitting sweaters and jeans and flowing tresses, it's hard for Fonda to persuade you that she's a stressed-out, cellulite-laden, working-class widow and not an exercise star who's just changed out of her aerobics spandex.

As Stanley, Robert De Niro has an easier time shaking his image. Armed with the harshest haircut this side of Andy Garcia in *Internal Affairs*, he

Film

succeeds in convincing you of the impotent stoicism that is Stanley's defense against a world out of his grasp because of his illiteracy. But this success only makes you wonder why Stanley doesn't get mad at Iris for costing him his job at the bakery where they both work when she reveals his problem to his boss. You never know whether he's the least bit angry at her.

You never know much of anything for sure because this is another movie, like *Born on the Fourth of July*, in which context (in the form of beautifully photographed establishing shots) substitutes for plot and character development. Instead of the story of Stanley and Iris's relationship, the film offers only signposts of it: Stanley and Iris's meet-cute on the way home from work, a shared Chinese take-out meal, the first reading lesson, Stanley cooking dinner, the first time they sleep together, a tearful goodbye. Sidney Levin's baffling editing cuts each of these sequences short after a few seconds, then cuts to something else. Actual epiphanies or moments of soul-searching that might reveal character motivation have not been included. Maybe they don't have to be; we've seen this so many times before on TV.

A well-intentioned social agenda does not excuse *Stanley & Iris*'s considerable talents on both side of the camera from making a good or even an entertaining film instead of sleepwalking through this travesty. Stay home and read a good book. □

Very little Richard

The undocumentaries of William Klein

by Charles Taylor

THE LITTLE RICHARD STORY and MUHAMMAD ALI: THE GREATEST. Directed by William Klein. At the Institute of Contemporary Art, Sunday, February 11 (ALI), and Friday, February 16 (LITTLE RICHARD), at 7 and 9:30 p.m.

The Little Richard Story and *Muhammad Ali: The Greatest*, are two documentaries in the 12-film series "Cinema Outsider: The Films of William Klein," which was organized by Minneapolis's Walker Art Center and is playing at the Institute of Contemporary Art. And they're cases of lightning failing to strike in the same place even once.

Klein, the Paris-based American photographer and filmmaker, can't be faulted when it comes to choosing subjects. Little Richard and Muhammad Ali are outrageously entertaining figures; and their careers took place against backgrounds of enormous social change. But in these obtuse, repetitive, distinctly uncompelling documentaries, that vitality is compressed in the undifferentiated grayness of cinéma-vérité ennui.

Of the two films, the 1980 *The Little Richard Story* is by far the worse. I'm tempted to call it an outright fraud. There's a current trend in documentary filmmaking, epitomized by the much-praised *Roger and Me* (and to a lesser extent by Errol Morris's *The Thin Blue Line*, though Morris steers clear of the outrageous distortions of fact that Michael Moore indulges in), wherein the filmmaker displays his own hip superiority to the suckers on screen and invites the audience to laugh along.

It's a technique absolutely alien to great documentary filmmakers, like Frederick Wiseman and Marcel Ophuls, or very good ones like the British director Antony Thomas, who made *Thy Kingdom Come, Thy Will Be Done*, filmmakers who uncover so many sides to their subjects that you're never allowed to dismiss them as caricatures. More and more now, caricaturing is accepted and defended in the name of taking a point of view. But in the field of documentary, how reliable is a point of view that instructs you exactly how to react to the person on screen?

That's the tack Klein takes here. For the first half-hour of the film, you watch puzzled while various young men audition for the role of Little Richard. You squirm through their pathetic imitations while Klein tosses in snippets of Richard performing in the 1965 *Don't Knock the Rock* and D.A. Pennebaker's 1970 *Keep On Rockin'* (which features Richard's comeback performance at the Toronto Rock and Roll Revival).

When Richard finally does appear, it's in the clean-cut, business-suited role of the new born-again that he affected in the early '80s. Klein has filmed him for one sequence, a simulation of one of his revival services. It was shot in Klein's office and includes numbers like "When the Saints Go Marchin' In," bits of which he includes throughout the film.

You wait in vain for more of Richard; you sit through obviously scripted interviews with the executives of the religious publishing company Richard was working for at the time, as well as reminiscences with his relatives and former associates. It's only about a half-hour before the film ends that you discover Richard backed out of the documentary while it was being filmed. (He claimed God told him to. Klein claims he was trying to get more money out of the publishing firm that guaranteed his appearance in the film.)

In the catalogue that accompanies the series, Klein says that Richard went to work for the publishing company because he had fallen on hard times. But he omits that explanation from the film. Does he want to deny Richard *any* sympathy? He also brushes off the earlier instances of Richard's leaving rock and roll for the ministry by having a former band member, now fronting a Little Richard tribute band, claim that the first conversion was just a ploy devised by Richard's manager, Bumps Blackwell, to shelter him from scrutiny by the IRS. Blackwell appears in the film, but he's not questioned about this, and the statement is allowed to stand.

It's Klein's theory that Richard is hiding behind a role, and he attempts to further that theme by using the Little Richard wanna-bes as stand-ins throughout the film. Not only does he encourage the exhibitionism of these no-talent amateurs, exploiting them for laughs, but he attempts to link Richard to their ridiculous posturing by association, to reduce Richard's frenzied showmanship to a phony freakshow. After a while, everyone who appears before the camera is set up to be laughed at.

Except when they serve another purpose. Like that former band member, who says that Richard tried to get the Mafia to finance a comeback but the deal fell through. Klein abdicates from any responsibility as a documentary filmmaker to determine whether the story is true; he merely presents it. And his illusion-and-reality games aren't labyrinthine enough to keep you from perceiving the motivation behind them: to get back at Little Richard for screwing up his film.

Klein shows much more respect to Muhammad Ali in his 1974 *Muhammad Ali: The Greatest*, a re-edited version of his 1965 *Cassius le Grand* that includes footage of Ali's 1974 victory over George Foreman in Zaire. The wit and beauty of the young Cassius Clay comes through in the early sections about his 1964 and 1965 bouts with Sonny Liston, as well as the thoughtful seriousness behind the bragging showman, as when, after the first fight, he tells the press "I don't have to talk no more. I proved my point."

But Klein drags things out, and he keeps making his points long after you've gotten them. He also tends to thrust his camera in people's faces until they're distorted by the extreme close-up. I kept wishing a director with a real sensibility could get hold of this material and produce the Muhammad Ali documentary that would do him justice. (You get a far more eloquent statement on Ali in the 10 minutes devoted to him in *Eyes on the Prize II*.) That two such volatile subjects as Little Richard and Muhammad Ali get trapped in the flatness of Klein's films may be the most persuasive evidence of his minuscule sensibility. □

Hot stuff

Spices *makes its peppery points*

by Robin Dougherty

SPICES. Directed by Ketan Mehta. Written by Shafi Hakim and Ketan Mehta, based on a story by Chunilal Madia. With Smita Patil, Naseeruddin Shah, Om Puri, and Suresh Oberoi. An Upront Films Release. At the West Newton Cinema.

Smita Patil: her energetic intelligence gets you in its thrall.

Part morality play, part fairy tale, and part marvelous battle of wills, *Spices* is the last film of Indian actress Smita Patil, who died in childbirth in 1986, shortly after finishing the role of Sonbai, a woman whose plight stands for the brutality with which nature and society alike treat women. Her untimely death, at 31, left India bereft of one its favorite actresses, but her talented work is left, and her final film is now making its American debut.

Indeed, in the aptly named *Spices*, the actress plays the feisty sort of female character she specialized in, and her energetic intelligence is one of several elements that make the social melodrama something more than political allegory. Directed by Ketan Mehta, the film, which won the East-West Center Award at the Hawaii International Film Festival in 1987, is equal to her. It gets you in its thrall at the onset.

The lines are drawn between a tax collector and the people of Sonbai's village. Sonbai's husband has gone to the city for a job, leaving the spirited young woman alone, and the tax collector soon has his eye on her. Early on, she has shown how spunky she is when, as the other village women flee, she stands upright and orders the official not to let his horse drink from the local water spot. Later, when he pursues her, she strikes him and escapes, seeking refuge in a spice factory, which soon becomes the scene of the village women's resistance.

Having been spurned by Sonbai, the Sudebar (as the tax collector is called) is insulted enough to insist that the town deliver her or suffer attack by his soldiers. This dilemma gives rise to a variety of responses from the villagers. Is the town more important than one woman's independence? Among the women holed up in the spice factory, there's an older woman who remembers the rape and pillage that went on years before (and is sure to come again) and a younger one who, having been recently procured for the Sudebar's use, suggests that Sonbai might just go and enjoy it. Meanwhile, the men are confused about whose honor is more important: theirs or the woman whose free will is at stake. It's a fascinating argument, and often an amusing one.

Set in India in the 1940s, when India was still a British colony, the film is both timeless and anachronistic. The Sudebar is as much a feudal lord as he is an Edwardian colonialist. A mustachio'd villain with a smarmy allure, he holds court at his camp by transfixing the village men with his magic devices, a magnifying glass and a gramophone — as though wizardry were his stock in trade. And there's an eternal quality to the events. Within moments, Sonbai's defiance becomes a local legend — the kind that's going to become a bedtime story for the next generation.

But this is to put the plot into too linear a frame. *Spices* unravels in a marvelous zigzag fashion, shedding scene after pithy scene that would form a rich whole even if matters didn't come to a head with the abduction incident. Mehta's camera often seems possessed. When the Sudebar's houseboy drops and breaks one of his precious gramophone records, the wrath of the official, unspeakably vicious, turns the colonial into the savage that he detests — and his anger finds its own breathtaking camera speed. When the final confrontation between Sonbai and the Sudebar comes, he makes you feel the emotional equivalent of an immovable object standing in front of an irresistible force.

Spices is not a technically sophisticated film (the print has already started to fade, and the fake blood is a distracting orange), yet it draws on the sparse beauty of the desert and the peppers and spices that exist in huge red expanses in the middle of nowhere. Throughout, Mehta enjoys feeding you with visual information, cutting away from a scene while it's still ripe, so you feel yourself still sucking on it a few moments later. The visual centerpiece is a village-wide dance, in which shots of the women dancing in the plaza are interwoven with shots of the Sudebar watching the women and other men watching him, and it's exhilarating.

Just as artfully interwoven throughout the film are a number of smaller subplots. And there's an array of villagers, not quite fully drawn characters, but more than just types. The local schoolteacher, for example, is identified merely as "a follower of Gandhi" (to a chorus of chortles). Yet he encourages the village leader's demure wife to enroll her daughter in school even though everyone else thinks this will render the girl unmarriageable.

It means defying her husband, but all along the leader's wife has been making her own transformation, questioning a marriage that allows her husband to stay away at night while she's housebound. The way she responds is just the sort of thing that might happen in a feminist fairy tale, one in which everyone actually figures out the right thing to do. Indeed, Mehta's subject is the political transformation of women (and the men who are brave enough to come along with them); what's amazing is that his blueprint is never heavyhanded. Indeed, in *Spices*, he's provided an enticing recipe, using the resources found within any woman's household. It's too good to believe and every bit delicious. □

Sub *Plot*

The trouble with Harry

by Steve Vineberg

THE PLOT AGAINST HARRY. Written and directed by Michael Roemer. With Martin Priest, Maxine Woods, Ben Long, and Henry Nemo. A New Yorker release. At the Coolidge Corner.

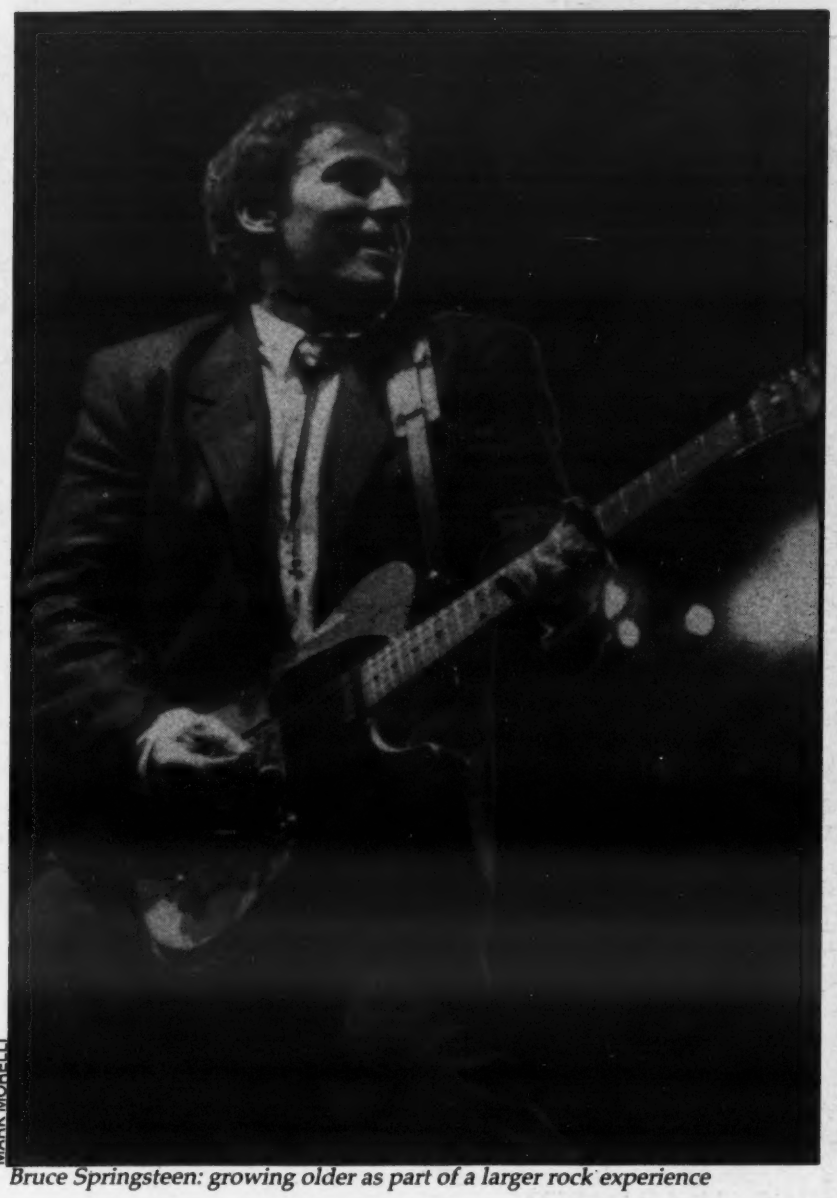
Sandra Kazan, Maxine Woods, and Ben Lang: rhythmless and only fitfully amusing

Michael Roemer's curious *The Plot Against Harry*, made in 1969 but not shown publicly until last year's New York Film Festival, is a comedy about a middle-aged Jewish guy named Harry Plotnick (Martin Priest) who's paroled from prison after serving nine months on an illegal gambling charge. In the course of the movie, Harry gets in deep water with his gangster pals, has a chance encounter with his ex-wife (Maxine Woods), gets involved in the lives of the daughters he's never known, and, in an attempt to go straight, enters the catering business with his ex-brother-in-law (Ben Long). But he can't seem to shake trouble: he's forever being arrested and subpoena'd and hounded by his parole officer. And in the meantime, he collapses from what he figures is indigestion and is told he has an enlarged heart.

Martin Priest has funny little ink-stain eyebrows, tired, heavy-lidded eyes, and a permanent sadsack expression. Henry Nemo, who plays Max, his accountant and chauffeur, swings from side to side when he walks, like Chaplin's Little Tramp, only the swing's uneven, as if one of his legs were slightly shorter than the other. Ben Long has a huge, gleaming set of teeth, and his left shoulder comes close to touching his ear, like Quasimodo's.

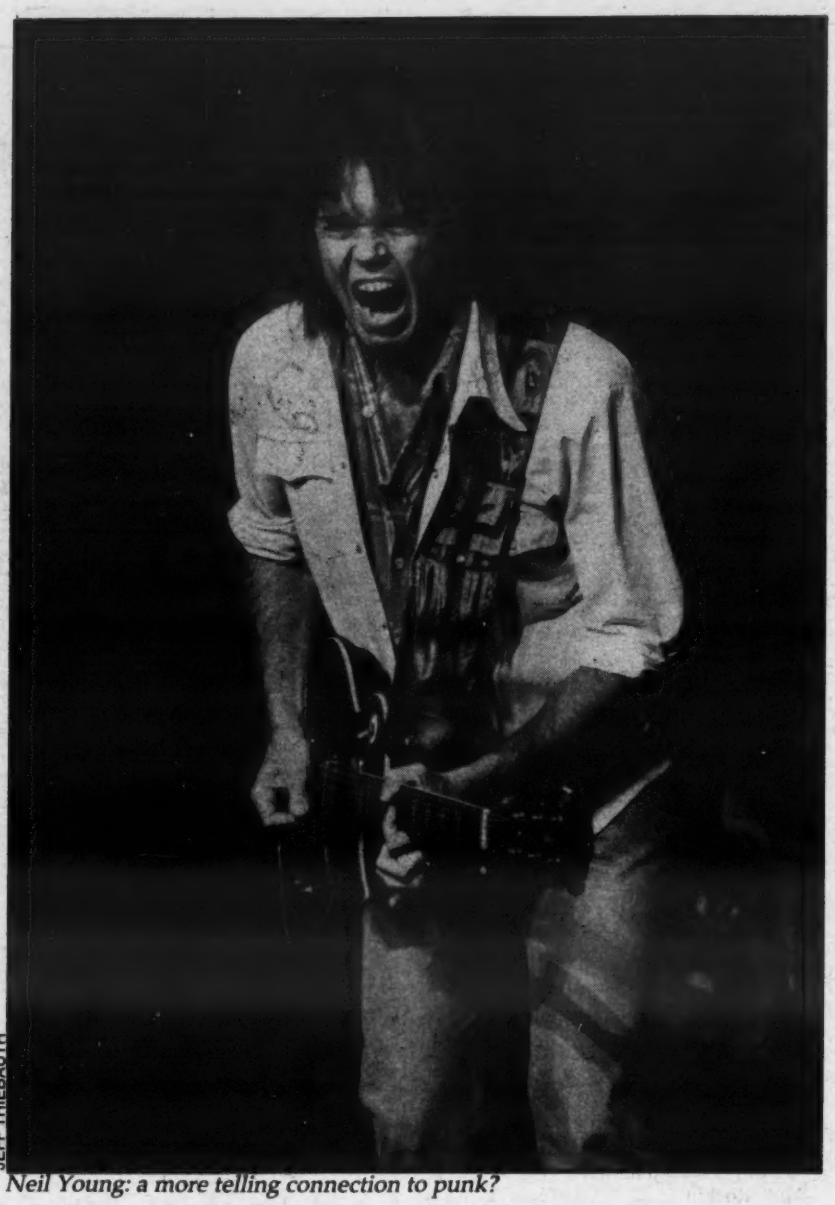
They all look exhausted — everybody in the picture does, that's part of the joke. This trio, surrounded by acres of chubby Jewish grandmas, suggest a production of *Guys and Dolls* performed by the members of a retirement community in Queens or Brooklyn; they're as offbeat and unglamorous a crew as Broadway Danny Rose's clients. And sometimes the Jewish humor hits a Woody Allen high, as when one of Harry's sister's friends, who's spotted him on TV before a Senate crime committee, wags her finger at him and tells him he's a disgrace to his people. But you have to be a better director than Roemer to populate a movie — especially one as crowded as this — entirely with non-actors and expect it to take off. *The Plot Against Harry* is rhythmless and only fitfully amusing.

The movie's other gag is that Harry's underworld associates include a Chinese guy, a couple of blacks, and two Hispanics who communicate only to each other while the Asian translates for Harry's benefit. This throwaway mixed-ethnic joke is like something out of a Jim Jarmusch film, without Jarmusch's style. Roemer's as much a disaffected minimalist as Jarmusch, you might say, only the elements he pares away are different — pacing, energy, anything that smacks of professional performance. He clearly wanted the flattened-out quality he got, but you lose patience; the 80 minutes seem much longer. This movie is a little like someone's bar-mitzvah video; you need to watch it with breaks for gossip and refreshments. □



MARK MORELLI

Bruce Springsteen: growing older as part of a larger rock experience



JEFF THIEBAUTH

Neil Young: a more telling connection to punk?

Rock of middle ages

The new traditionalism looks for its roots

by Tim Riley

Throughout the 1980s, critics were constantly proclaiming the end of roots rock. Bands as obsessed with the past as Tom Petty and the Heartbreakers, the early Cars, and the Bo-Deans sounded too retro, too uninventive, and too run-in-place safe to advance the dangerous side of rock's agenda that punk spat out all too well.

The critics had a point: the two superpowered writers who produced the decade's greatest roots rock both predated the trend, and they had already built their stature on nostalgic sounds and themes. Bruce Springsteen, who started out a visionary, backshifted into '50s car-cruising themes and veered off into a whole new perspective on middle age as augmented (instead of arrested) adolescence. Neil Young, a Canadian hippie from the '60s, always had a yen for grungy country calamities, even though his Reagan apologist attitude seemed to cheapen the bulk of his '80s music.

The mission of the '80s roots-rock movement was to invent the modern equivalent of the Bob Dylan Band. Not "the new Dylan," a label that still cows every singer-songwriter's hype, but a self-contained group that played American R&B with the same searing intelligence as the '60s master. As a brainy upstart with a jump on adult emotions, '60s Dylan was a model for '80s new revivalists who fessed up to the fact that they weren't teenagers anymore. They set out to make rock that rehashed the ideals of youth (fun, self-discovery) as seen from the horizon of adulthood.

Trading Dylan's kinky surrealisms for pared-down language, roots rockers settled on a few self-conscious themes: post-adolescent slants on girls, cars, and America; nostalgic sounds with post-nostalgic outlooks. And they held the mainstream as disco self-destructed, punk went underground, Michael Jackson booted black pop into the stratosphere and Prince kept it in orbit, metal went corporate, rap ruled the streets, the Brits rediscovered soul, Top 40 dance pop descended into drum-synthesizer hell, and the next Elvis Beatles failed to materialize (again). Dylan the poet-jester went to sleep while Dylan the pop star sleepwalked through albums and tours.

Roots rock grew straight out of punk's maniacal primitivism, shedding blistering tempos and one-note anger in favor of walking rhythms and guitar snarl as release, not weaponry. And Reaganism made all middle-of-the-road moves seem more conservative than they actually were — any act following punk was bound to seem a bit tame. Still, it's been a

Music

while since punk's outburst, the last real explosion in rock, and the holding pattern of Reagan's aftermath is bound to snap.

The other influences most '80s rootsy types cited fell into two camps: the arty self-consciousness of the East Coast's Velvet Underground (who were rootsy by virtue of their limited chord patterns) and the unforced fatalism of the West's Creedence Clearwater Revival (garage rock with social overtones). With arrows darting toward the 12-string shimmer of the Byrds, and lost psychedelic treasures like the Chocolate Watch Band, the group that bridged the Creedence/Velvets nexus was R.E.M., especially on their first three records. But R.E.M. proved to be bloated folkies ("Wendell Gee") with an overrated sense of humor ("It's the End of the World As We Know It"), and they dissipated their originality faster than a pick-up guzzles gas.

Since punk laid the groundwork, in form if not attitude, it's natural that one of roots rock's most important acts clawed its way up from punk's ashes. In 1981, X's *Wild Gift* (which is now paired on an essential CD with their first record, *Los Angeles*) fused punk disgust with C&W's lyrical sense of peril ("The Once Over Twice," "When Our Love Passed Out on the Couch"). And after the brilliant polemics of *More Fun in the New World*, X's John Doe and Exene Cervenka teamed up with fellow LA rootsmeister Dave Alvin from the Blasters for a country sideshow dubbed *The Knitters*. (Overlooked roots masterpiece: Alvin's *Romeo's Escape*, with his "4th of July," X's only hit.)

The other band to kick the movement into high gear, Jason and the Scorchers, hitched a Southern boy's ballast with a hotdog guitarist's regalia for *Fervor* (1983), an EP that interfaced C&W attitudes with metallic heat. Both X and the Scorchers shared Dylan as an axis: X with their live "Positively 4th Street" bolero (on the B-side of "4th of July"), the Scorchers with "Absolutely Sweet Marie," which earned its status as one of the finer Dylan covers ever. After knocking on country's door with "Louisiana Rain," Tom Petty and the Heartbreakers got the nod from the bard at Farm Aid and backed him up for one of Dylan's longer creative comas.

On the country side of the tracks, Ricky Scaggs and Randy Travis returned to the dobro and fiddle and got dubbed "New Traditionalists." Dolly Parton, Emmylou Harris, and Linda Ronstadt put out a crossover blockbuster full of backwoods laments (*Trio*). Across the pond, punk-rock veterans the Mekons turned — poof! — into honky-tonk cynicists and unearthed "Lost Highway" as a quietly chuckling dirge.

Punk and metal alone don't account for roots rock. The most ironic thing about the whole '80s roots story was how Bruce Springsteen, dubbed "the new Dylan" in the early '70s for his own visionary songforms, began paring his narratives down toward Chuck Berry-esque miniatures. *Darkness on the Edge of Town* was a signpost, though songs like "Racing in the Street" and the title track still resembled the lengthy anthems he had perfected on *Born To Run*.

His roots album that cast a long shadow over the decade, of course, was *The River* (1980), which was received coolly because *(a)* it was not the Big Statement the bulk of its cruising songs first implied and *(b)* it yielded "Hungry Heart," the most sentimental yet of his singles (his first Top 10). But *The River* was an omen, even if *Nebraska* (1982) fell back on a folky pose. Obviously Springsteen struck a deal with his record company and promised a blockbuster on the heels of *Nebraska*'s predictably unsexy sales.

The follow-up, *Born in the U.S.A.*, did more than just turn Springsteen into the conquering pop hero he was always meant to be, it crystallized his audience's will to sustain teenage excitement through adult perspectives. As irreproachable as this idea was, it didn't attach itself to anything especially topical. After all, *Nebraska* was a calculated look at Reaganism's effect on the underclass. Even the title track's Vietnam-vet theme wasn't pegged to any specific incident. And by 1984, Hollywood, usually the follower of rock initiative, had been milking the Vietnam saga for at least five years (*Coming Home, The Deer Hunter, Apocalypse Now*).

But that didn't make *Born in the U.S.A.*'s songs any less good, or the album any less great (many of the tracks were recorded during the *Nebraska* sessions). "Darlington County," about a night out with a buddy who winds up "handcuffed to the bumper of a state trooper's Ford," angled expertly off a triumphant guitar lick, and Max Weinberg's caged-hellion drumming made all flash seem sinful. This was a conservative, nostalgic sound, all right, but the glances back toward youth ("Glory Days," "My Hometown") defined a roots attitude that made getting older and dealing with adult responsibilities seem part of a larger rock experience, that outreached pining for the good old days.

Springsteen wasn't just a symbol for the roots movement, he was an embarrassment of riches. He wrote "Fire" for rockabilly singer Robert Gordon (even though the cruise-control mix by the Pointer Sisters took it to hit radio), and "Because the Night" with Patti Smith, around the same time she covered the Byrds' "So You Wanna Be a Rock'n'Roll Star."

Born in the U.S.A. was an instant mainstream totem, one lined with wall-to-wall hit singles. Before you knew it, *underground* roots rock was fashionable: California's Long Ryders (whose leader, Sid Griffin, wrote a biography of former Byrd and Flying Burrito Brother Gram Parsons), Boston's pre-Miller-ad Del Fuegos (who have finally rediscovered their former spark on their latest, and

first for RCA, *Smoking in the Fields*).

Best of all were Minnesota's Replacements, who despite all odds, including themselves, turned their raspy hardcore basement beer jags into spry and scabrous rock with *Let It Be* (1984). "Sixteen Blue" remains a knowing reflection on teen angst, an older brother's consolation. Their cover of Kiss's "Black Diamond" showed that metal cartoons could transcend hardcore target practice. "Unsatisfied" transcended itself. (The band's major-label efforts — *Tim*, *Pleased To Meet Me*, and last year's would-be breakthrough, *Don't Tell a Soul* — all sustain *Let It Be*'s virtues.)

Springsteen's longevity is part of what works against him among those who begrudge pop monoliths. Neil Young has been around longer, and he claims a more telling connection to punk. Johnny Rotten revered steelbrush guitar albums like 1973's *Time Fades Away*, and Young returned the compliment with "Hey Hey My My (Into the Black)."

But the '80s were not Young's decade the way the '70s arguably were. He was beleaguered by his children's birth defects and a drug problem he owned up to in "No More" and then recanted in his recent *Village Voice* interview. Only *Hawks and Doves* (1980), *Reactor* (1981), and *Life* (1986), all with longtime collaborators Crazy Horse, peel out with the screech of his best work. *Old Ways*, his country diversion, suffers from its giddy redneck allusions, but "Misfits" remains as successfully off-the-beam as anything he's ever done.

Young's recent *Freedom*, a violent reaction to George Bush's CIA consciousness, is his most pungent, and by turns most accessible, album since *Comes a Time* (which harbored the hit "Lotta Love"). Young makes the Dylan connection just the way Springsteen does: as a prolific songwriter who (despite the *Bridge* tribute) remains the best interpreter of his own material.

And "Rockin' in the Free World" is the late-'80s answer song to "Born in the U.S.A.," wailing on the Reagan boom's victims, the street-war vets who have no home to return to. The way Young transmogrifies the Drifters' "On Broadway" with crack-cocaine tremors says more about the effects of Reaganism than Springsteen has to date. ("War," the Edwin Starr song the Boss revived for his *Live: 1975-1985* package, is token anti-war sentiment that doesn't name names — besides, he leaves out the refrain's sax solo, which Clarence Clemens was born to toot.)

Freedom's songs are linked by the idea of liberation — romantic quandaries circling around fear of commitment in "Hanging on a Limb," celebrity isolation and the urge to break through in "Wrecking Ball," and a life story that plays out the corruptive influence of rampant capitalism — the exploitive boss in "Crime in the City" casually orders up a *Rolling Stone*, cheeseburger and songwriter to go.

So in the '80s the musicians stumped the critics (again). And roots rock, far from telling us things we already knew, allowed a lot of newer fans some time to catch up on their history as rock contemplated middle age.

Of course, the situation has only created a new climate of expectation. Roots records can't persist into the '90s except as something that's already been done to death, and the very nature of the back-to-basics mentality questions which roots bear the standard (agit-prop punkers like the Minutemen covered Creedence's "Have You Ever Seen the Rain," thrashcore gurus Hüsker Dü maced the Byrds' "Eight Miles High," and even gloom duchess Siouxsie and her Banshees had a go at Dylan's "This Wheel's on Fire").

Will the Springsteen of the '90s return even further in history, to R&B stomps that out-hip Chuck Berry cool with Louis Jordan sexual humor? What would the next Beatles sound like, anyway — inspired amalgamists who balance pop with punk with psychedelia with rap with world beat with something completely new? And how many Travelling Wilbury records will it take to revive Dylan's sense of humor on his own albums?

Maybe these are the wrong questions. As young himself put it, "Times fades away." The generation that came of age in the 1980s is bound to brush ailing trends aside to gripe about its rightful place in pop history. And American roots rock will be the next pop anomaly as the post-Cold War world finds the cost of freedom. □

PAUL ROBICHEAU

Brötzmann, Laswell, Sharrock, and Jackson in the kitchen at Johnny D's: a palpable, powerful force

No practice makes perfect

Last Exit go first class at Johnny D's

by Ted Drozdowski

Last Exit are the world's most obscure supergroup: an all-improvising, blowing collective staffed by bassist-producer Bill Laswell, guitarist Sonny Sharrock, drummer Ronald Shannon Jackson, and reedman Peter Brötzmann. Although rooted in jazz — specifically the tradition of the groundbreaking groups of John Coltrane and Ornette Coleman — their music slashes through rock, funk, and the realm of pure sonics to coalesce into a palpable, powerful force.

At times their sound is downright assaultive, with Laswell speed-plucking clipped harmonics from his bass rig, Jackson carrying three or four furious rhythms on his spacious kit, Sharrock blasting up and down his guitar's neck with a heavy steel slide, and Brötzmann making his tenor sax squeal like a boar on a pike. But there are also pools of quiet in their all-encompassing path, like one interlude in their second set at Johnny D's Uptown Lounge in Somerville last Friday. Jackson began by laying down a gently swinging beat with a hint of northern Africa that Sharrock expanded into a sweet Eastern melody, which was gently lifted by Brötzmann's clarinet and cradled by Laswell's slippery fretless tones. Until it was time to tear again.

It's sad that the Johnny D's date on February 2 was only the third US performance in the group's four-year, four-album history. Sad because music whose foundation was laid 25 years ago by an artist as loved and respected as Coltrane — and with spiritual similarities to creatively unfettered '60s rock progressives like King Crimson and Pink Floyd — should not have such a difficult time getting through to an audience that turned out to fill the Davis Square house.

It's also odd when you consider the pedigrees of its players. Laswell is an internationally successful record producer, hot-wired bassist, and innovative funkmeister with his Material projects. Sharrock is a groundbreaker whose work with Pharoah Sanders and first two late-'60s solo albums, *Black Woman* and *Monkey-Pockey-Boo*, carried the Coltrane canon to guitar, and whose own current band — stacked with able New Yorkers like Pheeroan akLaff, Abe Speller, and Melvin Gibbs — straddles the jazz and rock worlds with authority and vigor. Jackson's poly-rhythmic sensitivity and abilities as a composer and band leader (he heads the formidable Decoding Society) are informed by an intimate knowledge of world musics and his Texas roots. And Brötzmann, a West German, has spent the past 25 years collaborating with improvisers of the caliber of Cecil Taylor and Derek Bailey.

It's largely the jazz business, which is conservative despite the genre's history of freedom and improvisation, that has kept this music from the American public, though the group has a firmly established base in Europe. Here, radio programmers dole out recordings in safe, digestible bits, lest something rattle the sensibilities of the buying demographic. Forget that many people in their 20s and 30s are excited by and about jazz because they want to be challenged in unexpected ways (which is why punk rock caught on with an even younger age group more than a decade ago). Most retailers and promoters are ignorant of the value of music that's not on the charts or doesn't have dust in its grooves. And record labels, at least those with reasonable distribution networks, continually seem to put dollars before any sense of artistry.

But at last Friday's show this elemental band and their listeners were granted asylum. Details like Last Exit's lack of a domestic record deal and the paucity of invitations for the band to play in this country could be forgotten in the wash of emotions and ideas so rawly expressed.

The first set started unceremoniously: Laswell, Sharrock, Jackson, and Brötzmann wedged their way through the crowded club to the stage, tuned up briefly, then accelerated from a gentle beat to wailing fits in say, two minutes. Sharrock stepped in with a fractured, atonal lead that ran to a flurry of slurred notes. Laswell stomped on an envelope filter and distortion boxes, making his bass sound like a baritone duck with a constricted throat. Sharrock dropped back to an ominous two-note figure, and Brötzmann hurled quick melodies, none lasting longer than a few seconds.

They fell back, letting Jackson explore his precisely tuned tom-toms and bass drum, setting two rhythms over an insistent snare press. Then Sharrock and Laswell, with no cueing, barked back in, the guitarist pulling sweet and furious notes from his Marshall amp. His lower lip quivered as he sang every one and clambered through runs that ignored keys and set tonalities in favor of a warm envelope of sound. Laswell applied his swift thumb-and-two-fingers picking to produce a chain of quick, rolling burps, then held a ringing chord, shaking the body of his bass into feedback sustain.

Brötzmann re-entered, his 150-year-old taragato pushed into a human scream, raking his fingers over its keys. Sharrock moved up past the 12th fret for the same tone, locking in with Brötzmann's wail and building a dense, otherworldly harmony that cried and cried as Jackson worked his whole kit. He built a dense, elaborate cloud of poly-rhythms, and Laswell turned up his volume to cut through with rapid string-slaps and ascending and descending figures. The effect was like a subway train, brakeless and clattering through a Brooklyn station, its shrieking whistle signaling disaster. But it was only Last Exit's way of warming up, finding out where each player was at on this evening. In keeping with the band's philosophy of no rehearsals, no set tunes, and no rules, it was also the first time they'd played together since a 10-concert tour in Europe last October.

The next night, they'd record their performance at Manhattan's Knitting Factory (with no particular label in mind, though Island Records will soon release Laswell's latest Material album, which has been out in Europe since last fall). But here, at Johnny D's, the band showed their flexibility and grew more commanding throughout the first set, and the second found Last Exit's spontaneous music in top form.

There were numerous highs. Jackson repeatedly tapping the African village he hides in his drum kit. Laswell locking into a Jackson tom line that sounded like a talking drum and duplicating it exactly on bass. Brötzmann utilizing his seemingly inexhaustible supply of oxygen to wail through chorus after chorus of high-ranged reedwork (and one comedic moment when he raised and ripped his register by stripping his clarinet of first its bell, then its front and back, leaving only a reed and mouthpiece pressed to his lips). And Sharrock making of a two-fingered movement a sound like a chorus of guitars, or elaborating a sweet melody into a series that ran through every emotion — like Coltrane in "Alabama."

At the end of the night, after an encore that followed a Sharrock solo that went from serene to dissonant to become a full-ensemble blow-out, Laswell sat back in the dressing room and said, "The second set, that's how it's supposed to sound — almost." □

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live and on record

The authentic white face of black expression?

3RD BASS: CACTUS LOVE

My first inclination was to think that 3rd Bass were to rap as Living Coloür are to metal — a horse of a different color, but so what? Problem is, Living Coloür are straighter-shooting than these Caucasians, not angular enough; 3rd Bass are more like King's X, the prog-rock power trio with the black singer who flickered on and off *Dial-MTV* last fall.

Race ain't hardly their only conceit: not only are they self-conscious about content and form, they're *self-righteous* about 'em both too. (Living Coloür are self-righteous only about content.) They bill themselves, most visibly in a January *Village Voice* cover story that fell on its face comparing them to Eric Clapton, as the authentic white face of black expression.

But at a time when so many rappers, political ones especially, grow up middle-class suburban, the idea that there is one "true" Afro-American experience is absurd. And *The Cactus Album* (Def Jam), Top 20 in the black charts, ranks with the Beastie Boys' *Paul's Boutique* as one of the artiest hip-hop LPs ever made.

As it ought to. M.C. Serch is an opera-trained Orthodox Jewish stockbroker's son who hung out with black kids in the projects since first-grade and attended Manhattan's High School of Music and Art. Prime Minister Pete Nice is a one-time Naval Academy candidate who studied B-ball and B-boys while earning his English BA magna cum laude at Columbia.

But they're "street," see, and they spend a good deal of their time telling us so. In their debut LP's first and funkiest song, they dis the Beasties as dust-imbibing pretty-boy "Village People clones" who exploit black beats. Which might be true, but when it comes to versatility, voice, or vocabulary, those brats show up these as amateurs. Nice puffs a stogie so we'll know he's one Mack motherfucker, and when he and his partner aren't inventing their own sub-*Heathers* slang ("cactus"=penis, "oval office"=vagina), they're basking in the lingo of the ghetto. Still, their Public Enemy imitation pales next to New Kids on the Block's.

The Cactus Album fuses two artsy hip-hop substyles. Like De La Soul's *3 Feet High and Rising*, it's a quasi-comedic collage, alternating raps with gangster-flick dialogue, backstage discussions Yiddish one-liners, *Little Rascals* themes, and Abbott-and-Costello routines; the rhymes themselves aim for an arrogant introversion midway between Rakim and Big Daddy Kane, to most coldblooded effect in last summer's "Steppin' to the A.M." single. When their Blood Sweat & Tears trumpet loop spins into some dangerously obsessive groovology, when they imitate Tom Waits imitating Satchmo, maybe even when they expound on the work ethic over a sea of seamless salsa timbales, 3rd Bass show enough chutzpah to convince you they may be onto something.

But like Big Daddy Kane, M.C. Serch chills so frozen he can't help but fade away behind his bass samples, and like Rakim, Prime Minister Nice is so in love with his thesaurus that you strain to catch it all. Not much fun when you're dancing. The combination is deadly, and not in the way these crossers-of-railroad-tracks think it is. When I start hearing about "authenticity" and "complexity," I worry for rap's future. Then again, I was never much of a Clapton fan, either.

— Chuck Eddy

THE WILD MAGNOLIAS, REBIRTH BRASS BAND, NATHAN & HIS ZYDECO CHA-CHAS, ZACHARY RICHARD: LOUISIANA MEN

Louisiana music is a Hall of Fame on its own, with rooms to hold it all: zydeco and piano boogie, Mardi Gras parade chants and Cajun waltzes, salty Dixieland and sweet R&B — a loose confederacy of sounds immune to critical opinion and predicated on mutual-admiration societies (musician to musician, genre to genre, performers to audience). When music critics go to events like the annual New Orleans Jazz and Heritage Festival, they tend to lose their adjectives, surrounded by rhythms that resist translation to the printed page. The difference between Louisiana and the rest of the country is that popular music there really *is* indigenous. A style like zydeco isn't simply played, it's lived.

That's why everything Rounder Records puts out in its commitment to recording the best of New Orleans seems to have a version of "Iko Iko" or "Big Chief." And that's why it doesn't make one damn bit of difference: Mardi Gras chestnuts are embraced both for their chapter-and-verse continuity and for their specific kick. Several recent Rounder releases share this quality of looking back at yesterday while making their main claim for right now, this Saturday night.

As chief of the Wild Magnolias, one of the major Creole marching-band "tribes," Bo Dollis is obviously rooted in Mardi Gras tradition: there he is on the cover of *I'm Back . . . at Carnival Time* decked out in full screaming-purple Mardi Gras regalia. And half the songs on the album are classic call-and-response street chants like "Iko Iko" and "Meet de Boys on de Battlefront," with backing by percussion-crazy tribe members named Geenie, Gator June, Li'l Crip. The album's other half puts Bo's crackly, goodtime voice in front of a tight R&B band fronted by blues guitarist Snooks Eaglin, with "I'm Back" a highlight (even if they did steal the guitar riff from "Soul Man").

Bo's helped on two cuts by the Rebirth Brass Band, a bunch of young wise guys from the Treme district who got together in '84. Their own album, *Feel like Funkin' Up*, is a kick-ass brass-and-bass-drum workout covering everything from Louis Armstrong ("I'll Be Glad When You're Dead, You Rascal You") to Fats Domino ("I'm Walkin' ") to Michael Jackson ("Shake Your Body Down to the Ground"). It also includes originals like the title cut (brass-band *funk*) and a jumping anti-crack ode that ends with the sound of breaking pipes. The band have a crowd pleaser in their 11-year-old trumpet player, but the brains here are leaders Kermit Ruffins (trumpet/vocals) and Philip Frazier (tuba). *Feel* starts out as a gimmick but quickly becomes a party.

Nathan & his Zydeco Cha-Chas: Steady Rock, on the other hand, is a debut album that never quite takes off. Rounder and others are touting the 25-year-old Nathan Williams as the leading performer/songwriter of zydeco's third generation, which is a little mysterious if you've never seen him live, where the Cha-Chas slide into roiling, manic, bottom-heavy dance vamps, with a lot of attention focused on washboard-player Mark Williams's clowning. Nathan stands serene and shadowy at the upfront mike, pounding his accordion under his trademark shades: John Entwistle as bandleader.

On record, the double whammy is that the listener can't see the clowning and the band have no audience to play for, so songs like "Everything on the Hog" and "Steady Rock" depend solely on Nathan's charisma. Which ain't enough, at least not in the studio.

The prize of this pack is *Mardi Gras Mambo*, the second Rounder release by Cajun rock-synthesist Zachary Richard, and a record that throws everything into the pot and turns up the fire. Richard lived in Quebec for years and was a virtual Francophone superstar before returning to Louisiana in the early '80s, where he put together a rock/R&B/zydeco/Cajun big-band that can turn on a dime.

You want to know how cocky he is? His record *starts out* with "Iko Iko," a version that has all the charisma and fire that *Nathan & the Zydeco Cha-Chas* lacks. The rest is just as sharp, and the band swings like a crossing of the Meters, Los Lobos, and Little Feat. *Mardi Gras Mambo* can make your feet hear Mardi Gras — those mysterious second-line chunk-a-chunks — even through the snows of New England February.

— Ty Burr

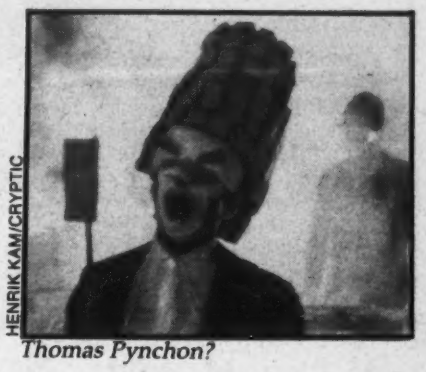
Outer limits

The Residents live in a twilight zone

by Richard Cromonic

Wanna hear a spiffy theory? Thomas Pynchon is a member of the Residents.

Here how it goes. Big-time literary recluse Pynchon is wrapping up *Gravity's Rainbow* in the early '70s. (Coincidentally, perhaps, the same time as the Residents formed in the Bay area.) He's widely believed to be living in California. In *The Crying of Lot 49*, he's already invented a band called the Paranoids; real paranoids cherish anonymity. Having some time on his hands as *Rainbow* takes off, he starts a band that never reveals its members' names or faces. (Maybe his college buddy Richard Fariña faked his death on a motorcycle accident and is in it too.)



HENRIK KAM/CRYPTIC

Thomas Pynchon?

A former engineering student and tech writer at Boeing, Pynchon is comfortable with high tech. So the Residents pioneer the use of synthesizers and electronically processed music in their home studio. He sets up a custom label, Ralph, inspired by WASTE, the alternative postal system of *Lot 49*. And the Residents' early work is distributed solely through mail order, heard only on alternative radio.

As the band eats up his time into the '80s — with 20-odd records along with releases by related artists like Snakefinger, Renaldo and the Loaf, Tuxedo Moon and others — his only book is a collection of previously written stories, *Slow Learner*. Now, in 1989, *Vineland* hits the shelves just as the Residents embark on one of their rare tours, still cloaked in mystery.

As for stylistic similarities, Pynchon and the Residents have an encyclopedic knowledge of American culture that is fractured and recast both to reflect and to conflict with the popularly accepted versions of reality, then simmered in a sauce of dark humor, jarring juxtapositions, and striking imagery. (The big eyeballs that are the Residents' trademark were presaged by the giant nose prowling the streets of London in *Rainbow*.)

Need I go on? No, I better not.

The Residents, indeed the entire Ralph Records roster, give new life to the term "cult status." It's not a huge following, but it's broad and devoted: at their shows you'll get art-heads, orange-hair-heads, eggheads, and deadheads. The Residents rule deep underground; not for nothing is one of their opuses called the Mole Trilogy. The band burrow so extensively that the musical earth you stand on collapses.

Now, ralphing on such a besmirched icon as Elvis might seem like puking on fish in a barrel. But their latest release. *The King and Eye* — much of which made up the third section of their show on February 3 at the Berklee Performance Center, *Cube E: A History of American Music in 3 E-Z Pieces* — trashes what the King turned into while suggesting it wasn't his fault.

He was the Baby King (you were expecting Sun King?), an innocent manipulated by music- and movie-industry Rasputins, turned into the ultimate Vegas lounge act, allegedly ending his reign incontinent in towel diapers in the empty palace of Graceland. As the Grandpa narrator of their new album says, "It wasn't pretty."

Neither is the Residents' approach to covering his songs. Although Grandpa relates the story to Shirley and Shorty (beautifully played by kids on the record, stolidly played by dummies in performance) with a whimsical ruefulness, when he himself turns into the King, it's the original King of Pain. Songs such as "Don't Be Cruel" and "Viva Las Vegas" are taken at death-march tempos, the original melodies brutally smashed against minor-key rearrangements, the backwoods-but-hip vocalizing ground into a corrosive yowl.

It's a technique they've used before, in the Hank Williams and James Brown segments of their Great American Composers series: a set of recordings that (according to the liner notes) is due to be completed in the year 2000 and to include "not less than 20 composers." (Hey, Pynchon likes to work big, right?) They strip away the pop paint from the surface to reveal a pretty evil grain beneath.

But that series also shows another side of the Residents, that balances their saturnine tendencies. They do fine postmodern, electronic justice to George Gershwin with a robust *Rhapsody in Blue* and humorously mechanized "I Got Rhythm." And their rendering of John Philip Sousa's marches is an urban beatbox triumph.

As for their own compositions, the second installment of the Mole Trilogy, *Tunes of Two Cities* (from 1982), is their most playful and tuneful work — kind of like Brian Eno meets Pee-wee Herman. They can be deftly musical with all that advanced circuitry they possess.

That musicality was most evident in the first of the three *E-Z* pieces at Berklee, "Buckaroo Blues." They worked off the high and lonesome sound of the big-sky West, dramatized by a starry, nighttime backdrop. The lead Resident mournfully drawled his way through cowboy ballads such as "Bury Me Not on the Lone Prairie" as two female dancers did bowlegged two-steps under their 10-gallon hats and another Resident did MIDI-sax coyote lines. It was sad and haunting, with an undercurrent of menace, but somehow strangely peaceful.

From there, the scene shifted to the rural South in "Black Barry." From a rancorous "Shortnin' Bread," the music provided by the trio handling the electronics and synth-drumpads got progressively more frenetic, a cacophonous blend of delta blues and gospel. It reached an incantory climax, with an ostensible slave bewailing his lot in life at his age ("I'm 44!") and looking for escape or transcendence, when a huge robed figure with a box for a head appeared. It was a Residentially bizarre twist on the monolith that always appeared at a turning point in human evolution in "2001,' — here the evolutionary synthesis of C&W and Southern black music producing rock and roll as defined by the Cube-E, "Cubist Elvis." The Baby King is on the way. Only, of course, to be knocked off in the previously mentioned third act by the British Invasion.

The Residents do sometimes suffer from problems common to those working the outer limits; they can become mired in the restrictions of their concepts, and they don't always know when to let a good thing go. Take their *Commercial Album*, from 1980. It's a great idea: 40 diverse and quirky tracks, each one only a minute long, many of them terrific. But a collection of sound bytes is still a collection of sound bytes. And at some point in *The King and Eye*, as appropriate as the morbid mood may be, you're likely to find yourself saying, "All right already, we get the point." They are undeniably brilliant manipulators of imagery: the whole Cube-E production and their collection of videos are consistently mesmerizing. But as with hot-shot media consultants, there doesn't seem to be any soul there.

Granted, that may be the whole point. No names, no faces, no identities — black body-stockinged figures with beads of light for eyes, like big weird insects, shadowy carapaces housing . . . well, what? That it's all mordantly funny and captivating distracts you from the heart of the matter: there might be no heart there. At the center of the Residents' universe is a big black hole, sucking in all the treasures and debris of American culture in a mad spiraling dance to doom. It's much like Pynchon's web of conspiracies and inter-threaded events, all linked by one big unknowable event. Powerful work that, like it or not, has a dreadful attraction. □

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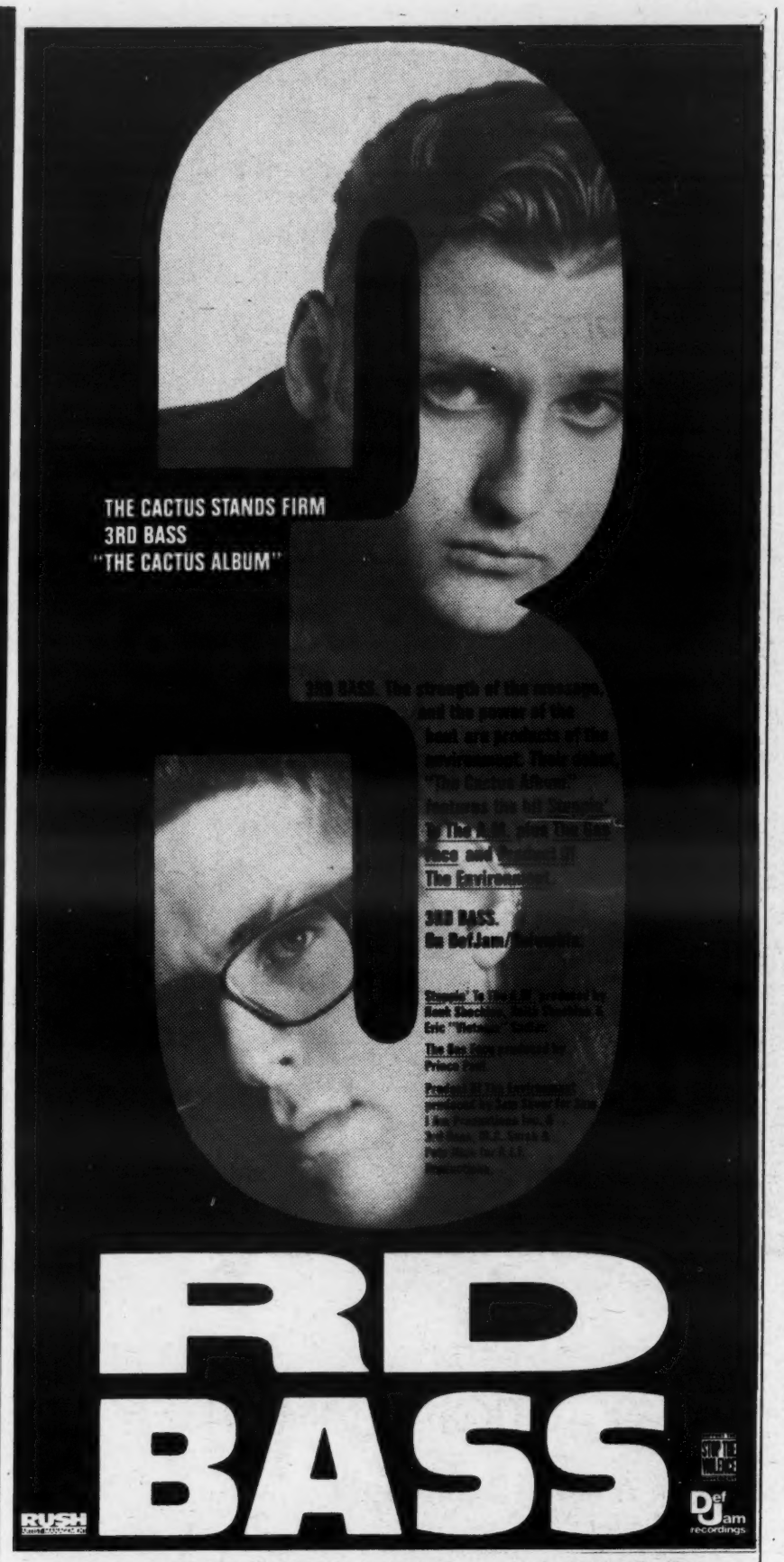

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Earthquake music

Eddie Palmieri and Jerry Gonzalez: a whole lotta shakin' goin' on

by Ed Hazell

When asked to comment on the differences between jazz and Afro-Cuban music, big-band leader Machito, a pioneer in fusing both forms, once said, "In Cuban music we never complicate the melody. It is the rhythm that is rich. But in jazz you have all the interest on top of the rhythm. Our music is different. It all occurs at the bottom.

"Let me give you a better definition. When there's a storm, then the thunder and lightning represents jazz. But when there's an earthquake, that's Cuban music. The rhythm moves you because it is where you're standing. You have to dance."

With Latin jazz percussionist-trumpeter Jerry Gonzalez and the Fort Apache Band appearing in the Regattabar and salsa piano veteran Eddie Palmieri appearing in the ballroom at the Charles Hotel on February 17 as part of the Regattabar's 5th Anniversary festival (co-sponsored by the *Phoenix* and WFNX radio), a call may go out for natural-disaster relief from the Red Cross. And since each has strong new CDs out, you can get a foretaste of their ground-shaking and their lightning bolts before the concert.

Palmieri's latest, *Sueño* ("Dream"; Capitol/Intuition), doesn't break any new ground, but it does showcase his many sides. It is also the most easily obtainable of his recordings and an excellent introduction to his innovative, driving music.

There seem to be two Eddie Palmieris. One plays and arranges imaginative, cliché-free, straight-ahead salsa. When it comes to the *montuno*, the piano vamp figure used during improvisation in salsa numbers, his propulsive drive is second to none. The other Palmieri breaks all the rules, taking enormous liberties with traditional formulas and undercutting your expectations.

Palmieri's music is for the mind and the body. Even when he experiments with sonority and structure, it's infectiously danceable. His personal brand of salsa is joyous and celebratory and at the same time angry, brooding, proud. He has taken a popular music with deep folk roots and given it greater depth. If there's anyone he can be compared with, it's Duke Ellington, who also made brainy, danceable music.

There's lots of Palmieri's piano featured on *Sueño*. He hits hard, and his sound is dark and disquieting, like storm clouds on a sunny day. The opening McCoy Tyner-influenced piano solo, "Variations on a Given Theme," serves as a moody prelude to the rest of the recording. His solo "Verdict on Judge Street" is shorter than his epic 1969 version on *Justicia*. Still, this condensed, kaleidoscopic rendition manages to be by turns brooding, determined, vulnerable, and full of aching, unresolved tensions.

But a new arrangement of an older hit, "Azúcar" ("Sugar"), full of tight jazzy harmonies and aggressive rhythms, features the best piano playing on the album. Palmieri's right hand churns out harmonically advanced ideas and stumbling rhythmic patterns over a left-hand montuno locked into the warp-drive percussion section (which was beautifully recorded by co-producer Kip Hanrahan). He eventually works into a fists-and-palms frenzy that would do Don Pullen proud. It's a superb example of how he can slip outrageous ideas into the danceable salsa context.

"Just a Little Dream" is an exercise in unrelieved tension that's as hypnotically powerful as any James Brown groove. Palmieri's bitter montuno sets the pace for a swooping, gliding violin solo from Shiro Sadamura, and the percussionists surge in wave after wave of rhythms that finally break when the trumpets enter blowing a heraldic theme, way, way up in their stratospheric register.

After proving he knows all the rules on the first few compositions, Palmieri proceeds to break them on the concluding, stop-and-go "La Libertad/Comparsa" ("Liberty/Extra"). Just as his two alternating themes begin their headlong charge, they come screaming to a halt for a percussion feature. The first breaks include all the drummers, but the last two are solo spots for Charles Cotto on bongos and Francisco Aquabella on congas. The climactic dueling trumpet solos push the band to peak intensity going into the final theme, which also stops abruptly, this time for an introspective piano solo coda. Not your average salsa number by any means, and something only a master like Palmieri could pull off.

Like Palmieri, percussionist-trumpeter Jerry Gonzalez can also play it straight or take risks, though he leads his music in a jazzier direction. With one foot in modern jazz and the other in the most progressive elements of Latin music, the 40-year-old Gonzalez is defining the cutting edge for Latin-jazz fusion.

The latest release by Jerry Gonzalez and the Fort Apache Band, *Rumba para Monk* (Sunnyside), sets up an exhilarating and mutually enriching dialogue between Gonzalez's Latin heritage and the music of Thelonious Monk. It's an inspired match. Monk's music and the Latin tradition actually share some common basics. Although they allow a great deal of expressive freedom, both musics are highly structured, with strict parameters that must be respected if they're to be played correctly. And Monk's eccentric dancing was inseparable from his music, just as Latin music and dance are inseparable. Perhaps that explains why these Latinized versions of Monk tunes sound so unforced and organic.

Jazz

Take the quintet's version of "Nutty." The Latin rhythms capture the carefree essence of the melody and show it to you in a different light — setting Monk's bouncing, medium tempo swing in a more polyrhythmic framework. In another surprisingly appropriate touch, pianist Larry Willis plays a complementary montuno that knits the piece together and threads through his own solo. After the recent glut of Monk tributes, a recording that actually makes you hear Monk anew is a delightful surprise.

With the addition of Gonzalez's rhythms and Steve Berrios's, Monk's train blues, "Little Rootie Tootie," travels farther than ever, chugging through a varied Latin landscape. The quintet pulls out of the head with a 6/8 *guiro* rhythm moving under Gonzalez, then winds into a swinging jazz beat for Carter Jefferson's tenor solo, finishing at the end of the line on a *guaguanco* rumba with soloing percussion.

Gonzalez's trumpet playing has grown since his 1980 debut as a leader on *Ya Yo Me Cure*, which was released on Kip Hanrahan's American Clave label. His tone is firmer and his execution more assured. On "Misterioso," his muted trumpet, which shows the influence of Kenny Dorham and Miles Davis, captures the chiaroscuro atmospherics of the tune especially well. But thanks to the bubbling undercurrent of the conga and *guataca*, there's an added funky beauty that's not been heard before in the piece. The combination of melodically elegant jazz soloing and the tasty Latin groove make this one of the disc's highlights.

Gonzalez's older brother, bassist Andy, should be singled out for his contributions. As the link between the drums and the horns, he is critical to the sound and success of the Fort Apache Band. His playing embodies the fusion of jazz and Latin roots that Machito spoke of: shouldering more than his share of a tune's harmonic and melodic development and still nailing the complex rhythms that are Latin music's bottom line. Listen to him on "Reflections" as he conjoins the bata drum rhythms with the harmony and melody of the composition and you'll hear the essence of modern Latin jazz. □

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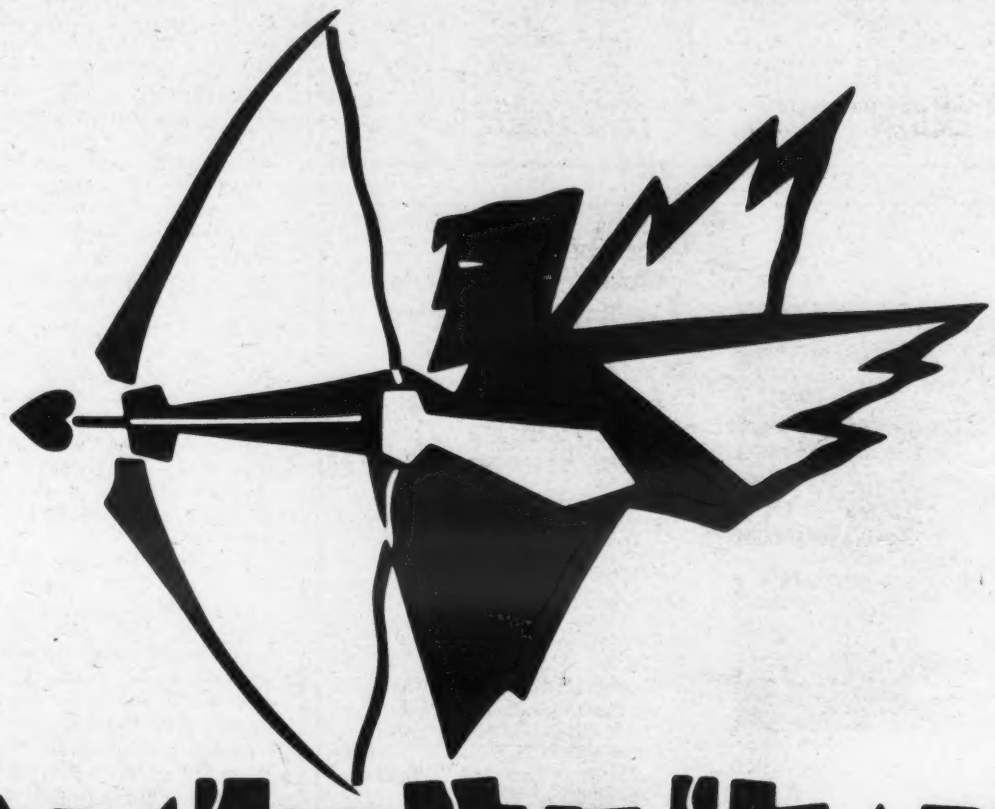

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Beat generation

Hancock stays in the groove

by Jon Garelick

A couple of summers ago, Herbie Hancock brought his pop-funk band Headhunters II into Great Woods and gave the lie to all the jazz purists — me among them — who had sniffed with disapproval at his various fusionoid shenanigans. After all, we had seen the pianist of the second "classic" Miles Davis quintet (and, as such, a member of perhaps one of the all-time great jazz rhythm sections), the composer of "Watermelon Man" and "Maiden Voyage," playing his big hit "Rockit" on the Grammy Awards show, his electric keyboard slung guitar-style over his shoulder while break-dancing robots pranced about.

But that June afternoon at Great Woods, Hancock's percussion-heavy funk outfit, replete with a scratch doctor on turntables, played some of the rawest, hardest-driving, most uncompromising funk I've heard. If asked by detractors why he insisted on playing this stuff, Hancock might have replied without embarrassment, "Because I'm good at it."

Last week Hancock came into the Charles Hotel Ballroom with a "pure" jazz format, an acoustic piano trio, and proved himself just as uncompromising and just as funky. And it became apparent why he doesn't suffer his fans' anxiety about the moves between pop and jazz. Sure, the money helps. But whether playing with his telepathically sensitive trio mates (bassist Buster Williams and drummer Al Foster) or leading a mega-ensemble of percussionists and electronicists, Hancock is obsessed with the beat. The trio played plenty of favorite "tunes" at the Charles on February 3 — "Footprints," "Cantaloupe Island," "Dolphin Dance," "Oleo," "Well You Needn't," "'Round Midnight" — but Hancock, as in his pop-funk mode, was not so much interested in harmonic and melodic explorations of song forms as he was in finding the groove. And find it he did, to the point that, in the middle of a hellbound "Oleo," the well-heeled second-set audience began urging him on with bursts of screaming approval.

Hancock has a true movie-star aura that's rare among jazz musicians. And why not? His funk hits have made him a pop star, and his movie soundtracks (beginning with *Death Wish*) culminated in his appearance in another movie with a Hancock score, *Round Midnight*. What's more, bespectacled and immaculately groomed, he's movie-star handsome, jazz's answer to Billy Dee Williams. Saturday night he wore a double-breasted gray-striped blazer, emerald-green open-necked shirt, and black trousers, and he suavely joked with the audience before each set. There were knowing jokes about Miles Davis's voice, appreciative jokes about the Charles's fancy Falcone piano, and a double take when a champagne cork popped at ringside ("Let's go over there!").

The first tune, "Just One of Those Things," was typical of the evening's music. It began with Williams's insistent ostinato and with Hancock playing darting right-hand lines that grew longer and longer before breaking into a series of lyrical chords. Other piano lines would weave and dart out of Williams's solid bass figures, then gradually ascend to the upper register and resolve in a series of stabbing syncopated double-hand chords played against Foster's snare accents. The melody, by my ear, appeared only in fragments, then came dancing in as piano and bass traded fours with drums on the out-chorus.

Bill Evans pioneered the open, modal harmonies favored by Hancock, but Evans used them as a means of prolonging chords, extending them measure after measure. His music moved in waves of harmony in both hands. Hancock goes light in the left hand while running like hell in the right. Whereas Evans created beautiful Morris Louis washes of vertical harmonic color, Hancock bolts forward in tense, vertical lines.

Hancock's pieces are based on accompanying figures, on ascending and descending se-

MARK MORELLI

Herbie Hancock: still funky

quences of scales and broken chords, and on those syncopated or against-the-beat accents. You get the sense that he's thinking not so much in chord progressions or song form as in the elastic push and pull of the beat among piano, bass, and drums. In just about every piece they played Saturday night, rhythm was the starting point for the trio's invention. Even "I Didn't Know What Time It Was" was built on an opening two-beat motif in the drums. That rhythmic tension gives Hancock's pianistic approach a song-like dramatic arch.

At the heart of the trio's push-pull rhythm was Foster's drumming, and he left little doubt as to why he is such an in-demand percussionist. He kept impeccable time while inventing patterns and cross-rhythms that Hancock would pick up and develop into chordal figures or right-hand lines. In "Well You Needn't," Foster drove the fast 4/4 beat with crisp eighth notes on the ride cymbal while creating a series of dragging figures on the snare. Or he played against the beat with a series of soft triplets on aerial and floor toms. When he took a delicate, pattering solo on tom-toms and closed snare, he held the house's rapt, quiet attention.

To be sure, the evening had its weak moments. Hancock played a piano interlude in the first set whose rich chords went pretentiously European, like Richard Strauss in Hollywood. And in the second set there was some irrelevant inside-the-piano "atmospheric" noodling. But this is a trio who, despite radically different styles, listen to one another as well as the first great Bill Evans trio did. On the house-rocking "Oleo," after a series of big ringing chords from Hancock, Williams stepped out of his furious time-keeping to pick up a run of notes from the pianist, then the two flew through simultaneous contrapuntal lines, and Foster brought everybody back to straight time before inventing a figure that was picked up by Hancock, then Williams. Finally, Hancock's chords, and the audience, exploded. □

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JODIE SINCLAIR/FERTILE VIRGIN

Weiss, Kantner, Matthews, Sartanowicz, Dell'Elce-Grinley: pro creation

Birth of a notion

Fertile Virgin are this month's Demo Derby winners

by Kris Fell

Hard labor/labor of love/early labor: Fertile Virgin.

This month's Demo Derby winners are a precocious all-girl entity called Fertile Virgin. Less than a year ago, drummer-percussionists Bonnie Weiss and Leslie Dell'Elce-Grinley, bassist Donna Sartanowicz, and guitarists Julie Kantner and Trisha Matthews took the big plunge. Discovering that they had all been impregnated with a particularly fertile creative germ, they held hands and leaped as one from the audience to the stage.

Never mind that they were, musically speaking, virgins — only Kantner had played her chosen instrument before. They'd collectively logged in so many hours watching friends in local bands that they'd absorbed a lot of the basics by osmosis. Someone gave Dell'Elce-Grinley a drum kit, someone else gave Sartanowicz a bass amp, and they were on their way.

When you're starting out, it certainly doesn't hurt to know a couple of people. Fertile Virgin's first tape, "Prop of Heaven" and "Texture," received airplay last fall on WMBR, where Kantner has DJ'd for five years. "Prop of Heaven" is a surfin' little pop number, inspired by a former roommate of Kantner's, about a ditzy girl who gets dumped by so many guys that she finally becomes a born-again Christian so she can be sexually secure ("In her mind, she can always fuck Jesus").

"Texture" is a nyah-nyah to an old boyfriend, layers of sound representing the barriers erected to keep him away, the writer reveling in the possibilities offered by her new-found band. Sartanowicz admits that one reason she joined Fertile Virgin was so she could say "I'll show you, buddy" to a guy. Hearing an insistent five-part echo of "I know you are, but what am I?" must, today, be giving the poor man pause.

Their second tape, "Lucky Day" and "Mashima," was produced by Big Dipper's Gary Waleik (who also produced Eleventh Dream Day's recent LP) and the Blood Oranges' Ron Ward. But all connections aside, these would be good songs no matter who was behind them. "Lucky Day" was inspired by watching people like Ollie North waltz away from trouble. The Virgin's voices form a chiding Greek chorus and the chunky drumming echoes the bluntness of Kantner's Euro-stern Lene Lovich inflections. Weiss wrote "Mashima" about a Japanese aesthete (actually it's Yukio Mishima, but Weiss didn't know that at the time) who committed public harakiri. It's starkly intoned, the singer becoming quietly horrified by her increasing empathy.

Fertile Virgin songs remind me of my friend Margaret's sweater. Margaret decided that she really needed to knit a sweater. Well, she didn't know how to knit, and she got bored with the idea of using a pattern about halfway through, so she got her sister, Abby, to talk her through the sweater-making process. The end result was both sublime and ridiculous. It was big and very sweater-like — nubby, warm, and blue. If you looked close, you'd find a curling collar, uneven sleeves, a drooping hem, and a large hole knitted into the lower front. But Margaret was so proud of her handiwork, and she wore it with such aplomb, that it came off looking very, very groovy.

Fertile Virgin songs have that same sense of spontaneity and self-generated style. Dell'Elce-Grinley says of the group's methodology: "Our grasp definitely exceeds our reach." Fertile Virgin wear their first efforts well. I hope that subsequent efforts will be as charming, even after they learn to color inside the lines.

* * *

NOTABLE ALSO-RANS AND SPECTACULAR FAILURES. Who Be Dat?'s latest 10-song tape, entitled *Our First Swing Set*, is a tiny patchwork of loopy funk and bohemian chants. When this trio record, they drag their friends in along with them. The result has all the elements of a good party — bubbly conversation, good tunes, games.

Remember those cards you could buy in the mid '70s — the sappy, misty ones with tender pictures of couples staring at each other over a daisy, or holding hands, getting their bell-bottoms wet in the surf? That's what **Tsunami Poets** sound like. Like when Bobby Sherman showed up on the Partridge Family. Like when love beads and dippiness became de rigueur for every suburban teen.

I'll bet that the guys in **Left Nut** started a band because they need something to do with the other hand when they drink. The B-side of their first tape is amusing — one sarcastic rewrite of "Takin' Care of Business" and one all-boys-in-it-together Dogmatics-style tune called "Everything It Takes (To Be an Asshole)." The three songs on the A-side are less memorable, generic bar-room boogie.

* * *

ODDS & ENDS. Friday, February 9: celebrate the lunar eclipse with James Blood Ulmer at Johnny D's; the Blood Oranges and Gigolo Aunts at the Rat; Dogzilla and Joe at Green Street; Red Temple Spirits at Ground Zero; Shy Five and the Subdudes at T.T.'s; Barrence Whitfield at Grovers.

Saturday, the 10th: Treat Her Right at the Channel; Laurie Sargent and the Lemmings at T.T.'s; Titanics, with Sob Story at Green Street; the Church's Marty Wilson-Piper, with Talking to Animals at the Rat; O Positive at Grovers; Walter Davis, Jr. at the Middle East; Mike Viola & Snap and the Bloodhounds at Necco Place.

Sunday, the 11th: one donation of $10 buys you the following delights — Throwing Muses, Bullet LaVolta, Lemonheads, Buffalo Tom, the Well Babys, Ed's, the Buckets, Therese Bellino, Danny Mydlack, and more — at the Channel and Necco Place. Proceeds to benefit cancer research in memory of Dom Leone; afternoon all-ages show at the Rat with Wrecking Crew and Crossface.

Tuesday, the 13th: Dennis Brown at the Channel; Richard Hell (spoken word), with Hog Tied & Asphixiated and High Risk Group, at the Middle East . . . Wednesday, the 14th: take your Valentine to see Sebahoh and Buffalo Tom at Ground Zero; Big Trouble House at the Middle East; Curlew at the Western Front . . . Thursday, the 15th: the Walkers at Grovers; Tanki Flip, the Vindicators, and the Native Sons (18 plus) at the Rat; the Toll, Death in Venice, and Three Merry Widows at T.T.'s; and 10 bands playing tunes off the new Titanics LP by way of a record-release party at the Middle East. □

Cellars by starlight

More than MTV?

The MFA's rock-video series

by M. Howell

"THE ART OF MUSIC VIDEO SERIES." At the Museum of Fine Arts, Wednesdays, through March 8.

The trick is, then, to go out with the old ideas and bring in the new ones. Kill the clichés. The fresher, more exciting the video, the more we'll play it. That's our New Year's resolution. We need your most innovative and creative ideas to keep our networks fresh and dynamic.

— Tom Freston, chairman and CEO of MTV Networks, in a recent speech

Although much of the reaction to Freston's statement has revolved around the chicken-and-egg issue ("If MTV didn't show these types of clips, then bands wouldn't make them" b/w "If bands gave us better clips, we'd be happy to show those instead"), it's revealing that no one has stood up to defend Whitesnake or Mötley Crüe videos.

In a broad cultural perspective, that's a little odd, because MTV — like all of rock and roll — was founded on the unstated premise that Our Generation Will Not Be Denied. Or, as the Ramones put it: We Want The Airwaves. And integral to that premise is the notion that if it honks off our elders, it must be ours and, therefore, good. Now, however, our potent 'round-the-clock disseminator of youth-culture audio/video expression is calling for more stuff like, well, like they used to show.

MTV hit the airwaves on August 1, 1981, just in time to take advantage of the emergence of a host of acts as committed to concocting visuals as arranging instruments. What made MTV — and the score of other "music video" outlets that quickly sprang up in its wake — a "must-see" was the combination of new faces, new sounds, and quite daring visual approaches, often taking their cues from student and underground video techniques.

Today, videos are regarded as an essential part of a band's promotion and marketing, perhaps even more important than touring. But most of the early-era clips were created prior to MTV's launch, and certainly prior to the slow-dawning realization that MTV airplay had a direct and dramatic influence on sales.

This didn't make them untainted by commercial concerns, but they were regarded as something with which to indulge a temperamental artist (Bowie, Gabriel) or a low-cost gesture of support for an unproven act (Culture Club, Madonna, Eurythmics). In short, if there was a "Golden Age" for music videos, we can peg it as ending around late 1983, when suddenly every act had to have one and individual quirks gave way to market surveys.

The Museum of Fine Arts' current Wednesday-evening "Art of Music Video" series displays a keen understanding of the convergence of creativity, commerce, and circumstance that once made for riveting music videos and occasionally still does. Compiled by Michael Nash, media-arts curator of the Long Beach Museum of Art in California, the series is intelligently grouped.

"Audio Auteurs," which was shown on January 31, is a collection of personal projects from rock-biz notables. "Ad Art," screening February 15, focuses on specific director/video-artist works. "Unseen Music" (March 1) consists mostly of in-your-face underground productions. And "Vanguard Re-Visions" (March 8) uses current music as accompaniment/commentary on artists' visual statements. In general, the first two highlight established performers using avant-garde techniques, the second pair approach the form more from the video artist's perspective, with lesser-known or more-cutting-edge musicians.

Music video presented as "art" is a precarious exercise. In adopting (or co-opting) visual styles from video artists, popular performers like Bowie, Gabriel, and Talking Heads have given these techniques astonishing exposure. How can you compare showing work to 600 people in a gallery with beaming it to all of cable-ready America?!? On the other hand, there's the artistic conundrum that if a work is popular — or even widely exposed — it's somehow devalued. Nash's program is dedicated to bringing both sides together, because, as he quotes video artist Bill Viola, "for a lot of people music video has become their avant-garde experience."

Even with the lure of marquee names, I was surprised that last week's kick-off program attracted a capacity crowd to the MFA. "Audio Auteurs" comprised three videos each starring David Bowie, Talking Heads, Peter Gabriel, Devo, and the Residents, plus clips from The The, Laurie Anderson, and David Van Tieghem. With the exception of excerpts from The The's *Infected* movie, most of the clips are reasonably familiar. Bowie's "Boys Keep Swinging" and "Fashion" and Gabriel's "Shock the Monkey," for example, are broadcast often enough that even the casually committed collector would have an air-check tape. The Talking Heads ("Once in a Lifetime," "Burning Down the House," and "Road to Nowhere") and Devo ("Secret Agent Man/Jocko Homo," "Love Without Anger") clips are available in home video collections. Recent local shows by The The (three sold-out concerts) and the Residents may have piqued interest as well.

Anyway, this program defined what music video should have turned into, at least the branch of music video that's rooted in film. Perhaps the most disappointing aspect of "Audio Auteurs" is its decision to stick with the familiar. The artists and clips chosen are certainly worthy, but Nash has missed an opportunity to show us more challenging work by the same people. The Gerald Casale/Chuck Statler "Beautiful World" clip demonstrates Devo's scathing social commentary, but what about Casale's paranoid private-eye spoof with the Cars' "Panorama"?

And one more, all too familiar, complaint. Where are the black artists? Sure, Laurie Anderson has a place, but is her formal, studied style any match for the vitality of George Clinton's sly "Last Dance," Prince's hallucinogenic "Raspberry Beret," or Michael Jackson? If you can dance to it, is it no longer art?

Like pop music, music videos are now part of the cultural landscape, with approximately 2000 clips produced a year. Some are wondrous. Most suck. "The Art of Music Video" is an early attempt to get some sort of handle on the phenomenon, which, after all, is only about a decade along. I'd check it out, but I also wouldn't miss MTV's *120 Minutes* (Sundays at about 11:30 p.m.). That's showing the stuff of "The Art of Music Video II" every week. □

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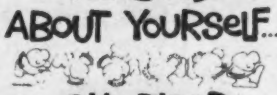
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2/9

Shopping Liszt

A transcendental Russell Sherman

HENRY GROSSMAN/HAROLD SHAW

Russell Sherman: his Liszt is more than flash and trash.

by Lloyd Schwartz

Classical

What Beethoven was to Schnabel, Chopin to Cortot, and Bach to Landowska, so is Liszt to Russell Sherman. Of course, all these great historical keyboard artists played music by other composers, sometimes with even superior results, but for certain reasons (especially the early history of recordings: Schnabel's complete Beethoven sonatas, Landowska's *Well-Tempered Clavier*, Cortot's Préludes — they have become forever identified with one in particular.

Russell Sherman is the pianist of our day who has really seen Liszt in a revealing new light. For nearly 20 years, he's been demonstrating in the most tangible way — in hair-raising performances — that there's more to Liszt than flash and trash. Sherman's signature "piece" has been Liszt's monumental series of 12 *Transcendental Etudes* (*Études d'exécution transcendante*). He's played them in Boston at least twice before, at both Jordan and Symphony Halls, and he's recorded them for Advent in 1974 (good luck finding a copy). Last weekend he played them at Jordan again in his Bank of Boston Celebrity Series recital.

Liszt biographer Alan Walker despairs of pianists who can communicate only the difficulties of the Etudes. What these pieces require "above all," he writes, "is a pianist whose technique is so advanced that he succeeds in communicating their simplicities."

Sherman is that pianist. Not that he simplifies the staggering technical demands. The way he leaps each new hurdle with such dexterity leaves you gasping. (Quite literally: "I'm all out of breath," someone in the audience remarked walking up the aisle at intermission. Someone else said, "My hands ache.") But Sherman isn't one of those torso-writhing and head-bobbing Liszt "interpreters." It's all in his flexibly flying fingers, which make Liszt look easy. His most theatrical gesture is to lean back at the end of a piece, his hands in the air ("Look, Ma!"), but his foot still on the pedal, allowing the sound to evaporate.

The profound simplicities that Walker might find in a Sherman performance have to do with musical continuity. Whether in the spidery delicacy of the harmonically deceptive *Feux follets* ("Will-o'-the-Wisps"), the rhetorical heroics and melodrama of *Mazeppa*, or the corny ecstasy of *Vision*, whether in the drawn-out psychological light-and-shade of *Harmonies du soir*, the quiet meditations of *Paysage* ("Landscape"), or the self-conscious nostalgia of *Ricordanza*, Sherman played each of these pieces for non-stop sustained narrative line.

I don't mean program music (a wild hunt in *Wilde Jagd* or the Cossack Mazeppa's desperate ride), but the way harmony, texture, color — musical images — keep changing, developing, unfolding. Sherman doesn't play notes, he plays phrases, sentences, and paragraphs. Everything has a graspable point, a followable order, a dramatic flow of elemental simplicity that may, in fact, include complex musical and emotional detail.

This was as striking in the two powerful Etudes that have no poetic titles (the second, Molto vivace, in A minor, and the 10th, Allegro agitato molto, in F minor) as in the ones with them. The changes of the four-note motto (like the opening of Beethoven's Fifth Symphony) of the A-minor Etude are as compelling as the wildest musical horseback ride. The unsettled harmonies and nervous rhythms tell their own gripping story.

Within this continuous span of melodic and harmonic movement Sherman illuminates Liszt's fascinating experiments. *Mazeppa* becomes a piece about how some wildly dissonant arpeggios nearly overwhelm an almost banal tune (Mazeppa seems to be riding not a horse but a roaring lion). Sherman shows how in *Ricordanza*, Liszt's filigree of embroidered trills and lacy runs is not part of the nostalgia itself but a kind of frame around the old photograph. By adding an ironic dimension to the nostalgia, Sherman makes far more musical sense of these excessive decorations than I've ever heard. I'm sure these were his most powerful and absorbing performances of all the Etudes I've heard yet.

Sherman framed the rapture and drama of the *Trascendental Etudes* with the almost otherworldly, evanescent shimmer of *Les jeux d'eaux à la Villa d'Este* and, as an encore, the nearly-10-minute *Soirées de Vienne* No. 6, one of Liszt's arrangements (one might say "orchestrations") of Schubert waltzes. Who else but Russell Sherman would lead us first through the purifying waters of the Villa d'Este, then introduce us to the demons of the world and the flesh, and finally leave us dancing with Liszt, the Mad Waltzer, doing his tender and joyous dance of innocence?

* * *

Let me remind you that one of the most remarkable musical undertakings of the season is continuing at (where else?) Emmanuel Church. For eight more Sundays, between February 11 and May 20 (all at 4 P.M.), singers and pianists long-associated with Emmanuel are presenting the complete lieder of Robert Schumann.

I missed the first but caught the second (January 28), in which soprano Jane Bryden, tenor William Hite, and pianist Wha Kyung Byun (who is married to Russell Sherman) traversed two sets of duets (Opus 34 and 78), a selection of children's songs (seven of the 29 numbers in Opus 79), the five songs from Opus 51, and the Six Songs of Lenau and Requiem (Opus 90) for tenor. A number of these were in an appealing folk style, including two duet settings of Robert Burns. I'm not sure I'd ever heard any of these songs before, certainly not in live performance, and there wasn't one I wouldn't want to get to know better. I found the children's songs especially haunting and sad. What an emotionally complex, adult view Schumann had of children.

Bryden sang with her customary purity of tone and restraint; Hite with a new size to his voice. One might wish for more color in Bryden or less stiffness and self-consciousness in Hite's manner (someone should tell him that it's a mistake to sing a blacksmith's song with one hand on his hip — how do you shoe a horse that way?). Byun's accompaniments were equal partners, models of sympathetic collaboration, dazzling execution, and uninhibited imaginative energy.

In the remaining weeks, the singers will include Lorraine Hunt, Susan Larson, Jayne West, Pamela Dellal, Frank Kelley, David Evitts, and James Maddalena, and the pianists Craig Smith, Patricia Zander, and Russell Sherman. *Frauenliebe und -leben* is scheduled for February 18; the Eichendorff *Liederkreis* on March 18, and *Dichterliebe* on May 6, just to mention the most famous cycles. But, in fact, one especially wouldn't want to miss the less familiar songs, which are sure to supply the greatest surprises. At a time when the intimacy and humanity of the lieder recital, chamber music for the voice, seems to be becoming a lost art, a project like Emmanuel's might well be the most significant musical event of the year. □

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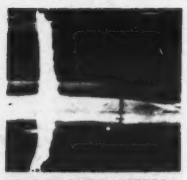
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HOT DOTS

by Clif Garboden

FRIDAY

8:00 (38) Hamburger Hill (movie). A based-in-fact Vietnam movie directed in the action mold of the WW2 classics, but, as befits its lost-cause setting, tinged with irony and racial overtones. Good movie; weak message. (Until 10:30 p.m.)
9:00 (2) The Winslow Boy. Gordon Jackson, Ian Richardson, and Christopher Haley star in Terrence Rattigan's play about a cadet tossed out of the Royal Naval Academy for stealing and his family's protracted struggle to clear his name. (Until 11:30 p.m.)
11:30 (2) The Painter's World: Changing Constants of Art from the Renaissance to the Present: *The Arrested Moment.* A study of time/motion studies through art history. (Until midnight.)

SATURDAY

Noon (7) Basketball. Georgia Tech versus Louisville.
Noon (38) Frankenstein and the Monster from Hell (movie). Don't you think we need a stronger title? Peter Cushing plays Doc Frankenstein playing with interchangeable body parts in a Victorian insane asylum. From 1974. (Until 2 p.m.)
2:00 (7) Basketball. Florida versus Georgetown or Oklahoma State versus UNLV.
6:00 (7) Urban Update. A salute to artist Allan Rohan Crite. Part of WNEV's Black History Month special programming. (Until 6:30 p.m.)
6:00 (44) Dark Journey (movie). Vivien Leigh (Vanna, we'd like to buy a vowel) stars as a double agent in love with a WW1 German spy. From 1937 and co-starring Conrad Veidt (Vanna ... except after "c"). (Until 7:20 p.m.)
7:00 (7) Our Times. A profile of hit-lister Howie Carr. (Until 8 p.m.)
7:20 (44) The Scarlet Pimpernel (movie). By day he's a typical British fop; by night he rescues innocent victims of the Reign of Terror across the Channel. Sort of a "Madame Defarge Meets Zorro" theme. From 1934, with Leslie Howard, Merle Oberon, Raymond Massey, and Nigel Bruce. (Until 9 p.m.)
8:00 (2) Great Railway Journeys of the World: *Zambezi Express.* A dated but fascinating look at Africa from Cape Town to Victoria Falls. Tonight's guest traveler is writer/historian Michael Wood. (Until 9 p.m.)
10:00 (2) Song of the Thin Man (movie). The final *Thin Man* movie finds Nick and Nora Charles (William Powell and Myrna Loy) aboard a gambling cruise ship investigating a bandleader and several bartenders. From 1947 and also starring Keenan Wynn, Gloria Grahame, Jayne Meadows, and Dean Stockwell. (Until 11:30 p.m.)
11:30 (2) This Is Spinal Tap (movie). Rob Reiner did this stranger-than-fantasy rock-documentary spoof about a rusting metal band in 1984. It didn't have to come true; it already was. (Until 12:55 a.m.)

SUNDAY

12:45 (7) Basketball. Oklahoma versus Seton Hall.
1:00 (5) Never Cry Wolf (movie). Charles Martin Smith stars in the true story of natural-scientist Farley Mowat, who moved in with the Arctic's allegedly big bad wolves. Fascinating. (Until 3 p.m.)
3:15 (7) Basketball. The NBA All Star Game.
4:00 (2) Thumbs Across America. Filmmaker Andrew Jones's travelogue about hitchhiking from Boston to 'Frisco in 1988. "Could you put your camera in the trunk, kid?" (Until 5 p.m.)
5:30 (2) WonderWorks: *Prince Caspian and the Voyage of the Dawn Treader,* part three. The conclusion of this live-action adaptation from C.S. Lewis's *Chronicles of Narnia.* (Until 6:30 p.m.)
8:00 (44) Eyes on the Prize II: *The Promised Land (1967-1968).* Repeated from last week. The effect of the murder of Martin Luther King on the American black movement. (Until 9 p.m.)
9:00 (2) Masterpiece Theatre: *After the War,* part six. In which Michael makes another documentary. Yawn. (Until 10 p.m.)
9:00 (4) Blind Faith, part one (movie). A man claims his wife has been killed by robbers, but the police investigation casts doubt on his story. Bet you didn't think they could get the Stuart case into TV-movie dom this quick. Actually, this is based on Joe McGinniss's *Fatal Vision,* about the 1984 murder of Maria Marshall. Robert Urich and Joannna Kerns star. Concludes on Tuesday, same time, same station. (Until 11 p.m.)
9:00 (5) Robocop (movie). Urban law enforcement at its wits' end sends a social vacuum cleaner in to sweep the streets of the kind of vermin from which we used to have only Charles Bronson to defend us. Peter Weller stars as the mechanical cop you can't stop. Sort of a cyborg bop-bag. But what if he went up against the Terminator? (Until 11 p.m.)
9:00 (7) Miracle Landing (movie). Wayne Rogers and Connie Sellecca pilot one of those self-destructing post-deregulation commercial airplanes to safety. (Until 11 p.m.)
10:00 (2) Mystery: *Agatha Christie's Hercule Poirot: Four and Twenty Blackbirds.* Repeated from last week. (Until 11 p.m.)
11:00 (38) Ask the Manager. Do you have any helpful hints for removing crazed birds and small animals from our fireplace? What do they want in there in the first place? Are they going to pay us back someday for getting them out alive? How fast do squirrels run, anyway? (Until 11:30 p.m.)
11:00 (44) Austin City Limits. Featuring music from Marcia Ball and Beausoleil. (Until midnight.)

MONDAY

8:00 (38) Hockey. Harvard and Boston University face off for the Beanpot.
8:00 (56) Weird Science (movie). Two justifiably unpopular teenage boys skip their AV Club meeting and stay home programming their computer to create everything they really want — which turns out to be Kelly Le Brock, playing a sex robot with a discouragingly strong mind of her own. That's the trouble with nerds; they've got no self-restraint. (Until 10 p.m.)
8:30 (PPTV) Finger on the Pulse: Exciting Breakthroughs in Nail Care. The first local cable-TV network devoted entirely to "Paid Programming" kicks off the week with Dr. Yolanda Gertzenwager of the International Nail Care Institute interviewing a team of cuticle experts representing At Your Fingertips Mail Order Inc. about some revolutionary new digital cosmetic products. (Until 11:30 p.m.)
9:00 (2) Eyes on the Prize II: *Ain't Gonna Shuffle No More (1964-1972).* The emergence of black consciousness as a backdrop to phase two of the civil-rights movement. To be repeated on Tuesday at 11 p.m. (Until 10 p.m.)
9:00 (5) Jewel of the Nile (movie). Kathleen Turner and Michael Douglas together again as if they'd never left after *Romancing the Stone.* Too bad the script falls apart in this sequel. Danny DeVito carries a little a long way here. (Until 11 p.m.)
9:00 (7) The Love Boat: A Valentine Voyage (movie). Like the Brady Bunch, the crew of the *Passion Princess,* or whatever that ship's called, just will not take a hint. Gavin MacLeod's back with Bernie Kopell, Ted Lange, and Jill Whelan. And no doubt this will be just as entertaining as the original series was. (Until 11 p.m.)
11:00 (2) Black Stars in Orbit. The story of America's heretofore unpublicized African American astronauts. (Until midnight.)

TUESDAY

8:00 (2) Nova: *The Bomb's Lethal Legacy.* Sure, it's 1990 and we all decided not to lose sleep over the possibility of nuclear war, but those military creeps have been playing with radioactive stuff for almost 40 years now, and there's a lot of hot stuff dumped around the country — specifically in the state of Washington, which is the focus of this glowing tribute to our untidy government. (Until 9 p.m.)
8:00 (38) Arthur (movie). Dudley Moore plays a rich lovable drunk who finds a kindred kookiness with Liza Minnelli reprising her role as an airhead without a cause. (Until 10 p.m.)
8:00 (56) Basketball. The Celts versus the Houston Rockets.
8:30 (44) Countdown to Zero. A short history lesson covering the 10 days immediately before the outbreak of World War II. (Until 10 p.m.)
8:30 (PPTV) New Hope for Blotchy Skin Victims. Dr. Simon Gimflaver, director of the world-renowned Indianapolis Pigment Clinic and author of the bestselling skin-science book *Not Fade Away,* discusses revolutionary new products and important scientific breakthroughs in the area of blotch removal. (Until 11:30 p.m.)
9:00 (2) Frontline: *Throwaway People.* A report on America's growing black underclass, with a Washington neighborhood as the case-study site. To be repeated on Wednesday at 11 p.m. (Until 10 p.m.)
9:00 (4) Blind Faith, part two (movie). The conclusion. (Until 11 p.m.)
9:00 (7) Dirty Dancing (movie). First you figure this is just another dumb teensploitation movie. Then it levels off and appears to have some thematic value. That makes it all the more disappointing when this 1987 blockbuster gets super-dumb at the end. The young-couple roles written alternatingly for Keir Dullea and Janet Margolin and then Frankie and Annette are played by Patrick Swayze and Jennifer Grey (who remains steadfastly likable on either side of the schizoid script). A '60s setting backed by '80s music. (Until 11 p.m.)
11:00 (2) Eyes on the Prize II: *Ain't Gonna Shuffle No More (1964-1972).* Repeated from Monday at 9 p.m.

WEDNESDAY

8:00 (2) In Performance at the White House. Show tunes and other pop fare for grown-ups performed by Marilyn Horne, Patti LuPone, and others. (Until 9 p.m.)
8:00 (25) The Princess Bride (movie). Rob Reiner's ambitious 1987 kitchen-sink fairy-tale comedy left audiences too cold for commercial comfort, yet it has its moments. Starring Robin Wright, Cary Elwes, Mandy Patinkin, Chris Sarandon, Wallace Shawn, Carol Kane, Billy Crystal, Fred Savage, and Andre the Giant. (Until 10 p.m.)
8:30 (38) Hockey. The Bruins versus the Winnipeg Jets.
8:30 (56) Basketball. The Celts versus the San Antonio Spurs.
8:30 (PPTV) Please, Please, Let Me See Again! A survey of revolutionary scientific discoveries and important clinical breakthroughs offering new hope for the blind. Hosted by Dr. Sigmund Ali, founding president of the Eye Club for Men. (Until 12:05 a.m.)
9:00 (2) Zora Is My Name. A musical/dramatic celebration of the career of writer/storyteller Zora Neale Hurston. Ruby Dee stars. (Until 10:30 p.m.)
11:00 (2) Frontline: *Throwaway People.* Repeated from Tuesday at 9 p.m.

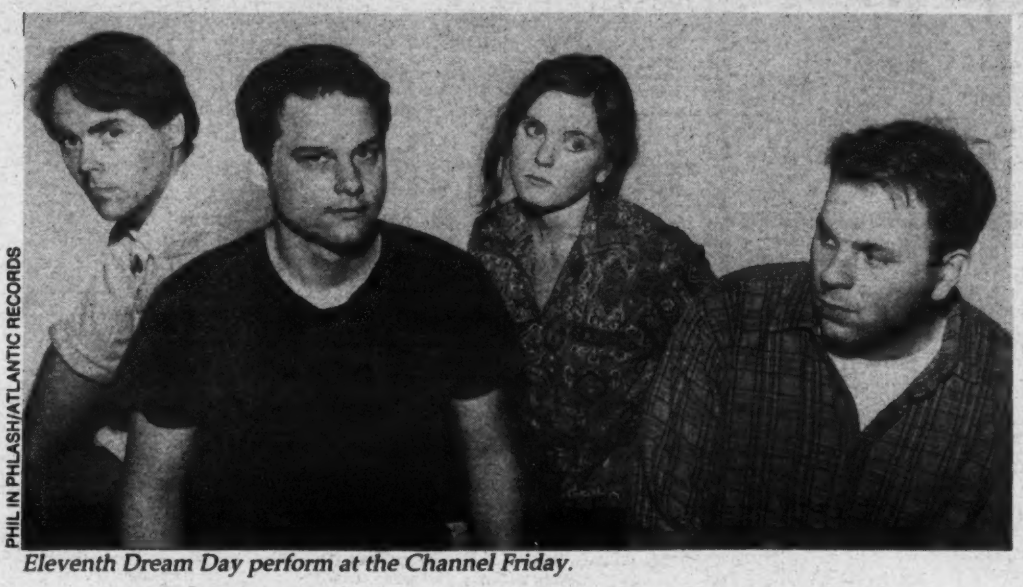
THURSDAY

8:00 (38) The Caine Mutiny (movie). Humphrey Bogart and José Ferrer star in the classic 1954 movie from Herman Wouk's novel about mental fitness at sea. Also starring Robert Francis, Fred MacMurray, Lee Marvin, and E.G. Marshall. (Until 10:30 p.m.)
8:30 (PPTV) 13 Days to Brighter, Tighter Storm Windows. Ed and Joe Fenzterheimer, the world-famous "See-Thru Twins," discuss the modern way to a more energy-efficient home. (Until 10 p.m.)
9:00 (2) Mystery: *Agatha Christie's Hercule Poirot: The Third-Floor Flat.* But just wait till the building settles. Poirot investigates a murder in his own apartment building. (Until 10 p.m.)

FRIDAY

8:00 (38) Spaceballs (movie). Spoofing things that most people like can be dangerous. Mel Brooks took on *Star Wars* in this 1987 comedy himself (in several roles) and John Candy. Not much. A sampling from *Brooks: The "I Ran Out of Ideas" Years.* (Until 10 p.m.)
8:00 (56) Conan the Destroyer (movie). Arnold Schwarzenegger destroys several things. None of them especially valuable. (Until 10:30 p.m.)
8:30 (PPTV) Don't Worry, Eat Fish. A panel of experts from the National Council of Commercial Marine Harvesters interview selected members of the studio audience on why they like flounder. (Until 9:30 p.m.)
9:00 (2) The Margot Fonteyn Story. The longtime leading light of the dance world gives her first in-depth television interview. (Until 10:30 p.m.)
10:30 (56) Basketball. The Celts versus the Portland Trailblazers.
11:00 (2) The Painter's World: Changing Constants of Art from the Renaissance to the Present and Why Is He Saying Those Terrible Things About Me? *Abstraction.* When a chair is not a chair but the idea of chairness. You know, when it looks like a chair but it doesn't look like a, you know, chair. You know. A survey of the dominant movement in 20th-century art.(Until 11:30 p.m.)
11:30 (2) Chuck Davis: Dancing Through West Africa. Through Gambia and Senegal with choreographer Davis and his troupe. (Until midnight.)

LISTINGS



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Theater listings are separate; send them by 2 p.m on Friday to "Play by Play," c/o Bill Marx. Auditions, classes, religious services, reunions, and events requiring advance registration are not listed here: call *Phoenix* Classifieds at 267-1234 to take out an ad. Unsolicited photographs are considered for publication but are not returned to senders.

NOTE: ABSOLUTE LISTINGS DEADLINE IS THURSDAY AT 5 P.M. FOR THE FOLLOWING WEEK'S ISSUE. To be considered for "Hot Tix," the deadline is a week earlier; to be considered for "Next Weekend," two weeks earlier.

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CLUBS

FRIDAY

THE ARBOR HOUSE (524-8080), 131 Morton St., Jamaica Plain. André Ward and Renaissance.
THE AVEROF (354-4500), 1924 Mass. Ave., Cambridge. "Zorba's Night" dinner show, with Panos Bebedelis.
BOSTON HARBOR HOTEL (439-7000), 70 Rowes Wharf, Boston. Peter Cover Jazz Trio.
BOSTON PARK PLAZA HOTEL (426-2000), 50 Park Plaza, Boston. Pianist Kevin Gibbs. In the Captain's Piano Bar: Captain's Piano Bar: Rock King.
BUNRATTY'S (254-9820), 186 Harvard Ave., Allston. Unattached, Two Saints, Trip Lullaby.
CAFÉ FLORIAN (247-6600), 85 Newbury St., Boston. Robert Marino.
CANTARES (547-6300), 15 Springfield St., Cambridge. The Cantares Band, Latin music.
THE CHANNEL (451-1905), 25 Necco St., Boston. Meat Puppets, Eleventh Dream Day, Savage Garden, Miranda Warning.
CHRISTOPHER'S (876-9180), 1920 Mass. Ave., Cambridge. Taylor Notch, Geoffrey Cary Sather.
CITI (262-2424), 15 Lansdowne St., Boston. Music by DJs.
CLUB CABARET (536-0966), 209 Columbus Ave., Boston. Female impersonator Jimmy Jakes.
CLUB M-80 (254-2054), 969 Commonwealth Ave., Boston. Nasty Night Dance Party.
CLUB III (623-6957), 606 Somerville Ave., Somerville. Beat Surrender, A Is A.
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COPLEY PLAZA HOTEL (267-6495), Copley Sq., Boston. Daryl Sherman.
DERINGER'S (508-583-2710), 45 Emerson Ave., Brockton. Call for information.
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ED BURKE'S (232-2191), 808 Huntington Ave., Boston. A.C. Reed and his Sparkplugs.
EDIBLE REX (508-667-6393), 251 Old Concord Rd., Billerica. Robin Lane, Gordons, Old School.
FOUR SEASONS HOTEL, 200 Boylston St., Boston. At 5 p.m. Bert Seager, at 8 p.m. Bob Winter.
GREEN STREET STATION (522-0792), 131 Green St., Jamaica Plain. Call for information.
GROG (508-465-8008), 13 Middle St., Newburyport. Bobby Watson Band.
GROUND ZERO, (492-9545), 512 Mass. Ave., Cambridge. Red Temple Spirits.
GROVER'S (508-927-7121), 392 Cabot St., Beverly. Barrence Whitfield and the Savages.
HARPER'S FERRY (254-9743), 158 Brighton Ave., Allston. Lucky Peterson, Jerry Portnoy and the Streamliners.
HUB CLUB (451-6999), 533 Washington St., Boston. World Dance party.
JOHNNY D'S (776-9667), 17 Holland St., Somerville. James Blood Ulmer with Jamaaladeen Tacuma and Calvin Weston.
JOSYLN'S (508-443-0899), Rte. 27, Sudbury. Suzanne Perel Quintet.
THE JUMBO (623-7680), 1133 Broadway, Somerville. Morgan Stu, Bad JuJu.
LE MERIDIEN (451-1900), 250 Franklin St., Boston. In Cafe Fleuri: the Joe Morocco Quartet. In Julien: pianist David Croham.
LENOX HOTEL (536-7676), 710 Boylston St., Copley Sq., Boston. Pianist Ellen White. At 8:30 p.m., Mark Andersen.
LOGAN AIRPORT HILTON (569-9300), East Boston. The Al Vega Trio.
MAN RAY (864-0400), 21 Brookline St., Cambridge. Progressive and alternative dance music.
MARKETPLACE CAFE (227-9660), 300 Faneuil Hall Marketplace, Boston. Pianist John Mulroy.
MIDDLE EAST RESTAURANT (354-8238), 472 Mass. Ave., Cambridge. Besegium.
MIDNIGHT COURT (338-7187), 164 Milk St., Boston. MacMurphys.
NECCO PLACE (426-7744), 1 Necco St., Boston. Club 39 Allstar Blues Band, Amazing Mudshark, Nine Below Zero.
NIGHTSTAGE (497-6200), 823 Main St., Cambridge. David Benoit.
OLD VIENNA KAFFEEHAUS (508-898-2231), 22 South St., Westborough. Kristin Kunhardt, Vance Gilbert, Kathy Phipps, Jan Luby. Benefit concert for One Person's Impact, Inc.
ON BROADWAY (623-9532), Cabot Farms Terrace Room, 880 Broadway, Somerville. Non-smoking and non-alcoholic club with dance music.
PAPILLON (566-8495), 1353 Beacon St., Brookline. Micheal Andrew Frank.
PARADISE (254-2052), 967 Comm. Ave., Boston. O Positive, Tribe.
PLOUGH AND STARS (492-9653), 912 Mass. Ave., Cambridge. Call for information.
THE RAT (536-2750), 528 Comm. Ave., Boston. Blood Oranges, Gigolo Aunts, Regulars, Kairos.
REGATTABAR (864-1200) 1 Bennett St., Harvard Sq., Cambridge. The Cedar Walton/Ron Carter/Billy Higgins Trio.
RYLES (876-9330), 212 Hampshire St., Cambridge. Upstairs: Thin Ice. Downstairs: Herman Johnson Quarter.
SCULLERS, Guest Quarters Suite Hotel (783-0090), 400 Soldiers Field Rd., Boston. William Galison.
SIT 'N BULL PUB (508-897-7232) 163 Main St., Maynard. Bryce Brown Express.
THE TAM (277-0962), 1648 Beacon St., Brookline. Scott "The Cat" Anderson.
THEATRE LOBBY AT HANOVER STREET (227-9872), 216 Hanover St., Boston. In the afternoon, free cabaret show. At night, Alphonso Villalonga.
T.T. THE BEAR'S PLACE (492-0082), 10 Brookline St., Cambridge. Shy Five and the Subdudes, Vindicators.
WESTERN FRONT (492-7772), 343 Western Ave., Cambridge. Call for information.
WESTIN HOTEL (262-9600), 10 Huntington Ave., Boston. In the Turner Fisheries Bar: the Larry Watson Quartet. In the Lobby Lounge: at 5 p.m., Alexis Boilley, at 7 p.m. Art Matthews.
WILLOW JAZZ CLUB (623-9874), 699 Broadway, Somerville. Jay Branford Sextet.
WINDJAMMER (969-1000), Marriott Hotel, 2345 Comm. Ave., Newton. Mirror Image.
WORCESTER ARTIST GROUP (508-754-0545), 38 Harlow St., Worcester. Call for information.
ZANZIBAR (451-1955), 1 Boylston Pl., Boston. Music by DJs.

SATURDAY

See Friday listings for phone numbers and addresses.
THE ARBOR HOUSE, Jamaica Plain. André Ward and Renaissance.
THE AVEROF, Cambridge. "Zorba's Night" dinner show, with Panos Bebedelis.
BOSTON HARBOR HOTEL, Boston. The Peter Cover Jazz Trio.
BUNRATTY'S, Allston. Call for information.
CAFÉ FLORIAN, Boston. Miriam Hyman.
CANTARES, Cambridge. Afternoon jam session with Buddy Johnson and Weeping Will. At night, the Cantares Band.
THE CHANNEL, Boston. Treat Her Right, Ultra Blue, Peasant Kings, Part Time Lovers.
CHARLES BALLROOM (661-5000), The Charles Hotel, 1 Bennet St., Cambridge. The Regattabar presents Carmen McRae.
CHRISTOPHER'S, Cambridge. Catie Curtis, Wendy Sobel.
CLUB CABARET, Boston. Female impersonator Jimmy Jakes.
CLUB M-80, Boston. Adventures Dance Party.
CLUB III, Somerville. Linda Churney Band, Perfect World, Jennifer Tymer Band.
COMMODORE PUB, Beverly. Edie Lawrence and Quartet.
DERINGER'S, Brockton. Call for information.
DOC'S PLACE, Boston. Jose Ramos and the Special Blend Band.
ED BURKE'S, Boston. C-Jammers.
EDIBLE REX, Billerica. Big Town, Dreamer, Idiot Savant.
FOUR SEASONS HOTEL, Boston. Suzanne Davis with Charlie La[illegible]e.
GROG, Newburyport. Madhouse.
GROVER'S, Beverly. O Positive, Border Patrol.
HARPER'S FERRY, Allston. Luther "Guitar Jr." Johnson.
HUB CLUB, Boston. Call for information.
JOHNNY D'S, Somerville. Incredible Casuals, Honking Mallads, Recycling Day.
JOSLYN'S (268-1014), 8 Village Green, Sudbury. Suzanne Perel Quintet.
THE JUMBO, Somerville. Happy Campers, Brahman Caste.
LE MERIDIEN, Boston. In Cafe Fleuri: the Joe Morocco Quartet. In Julien: pianist David Croham.
LENOX HOTEL, Boston. Pianist David Russell.
LOGAN AIRPORT HILTON, East Boston. Al Vega Trio.
MAN RAY, Cambridge. Progressive and alternative dance music.
MARKETPLACE CAFE, Boston. At 11 a.m., Melissa Hood and her Quartet.

Continued on page 26

Clubs

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GREAT CHINESE FOOD
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CAMBRIDGE • 492-7772
Fri., Feb. 9 SOUL JAHS
Sat., Feb. 10 NEW HORIZON
Sun., Feb. 11 MOZAMBA
Tues., Feb. 13 • LATIN JAZZ ALEJANDRO SANTOS GROUP
Wed., Feb. 14 Continuation of KNITTING FACTORY SERIES CURLEW
Thurs., Feb. 15 • BLUES ROLL WITH IT
Fri. & Sat., Feb. 16 & 17 LAMBS BREAD
FINE JAMAICAN FOOD SERVED EVERY WEEKEND!

RAT
Friday, Feb. 9
BLOOD ORANGES
GIGALO AUNTS • REGULARS • KAIROS
In the Balcony: BLACK RIVER SNAKES
Saturday, Feb. 10
Please welcome, lead guitarist from the Church...
MARTY WILSON-PIPER
TALKING TO ANIMALS • UNTAMED YOUTH
ROOTCIGAR
In the Balcony: RPM'S
No advance tickets, get here early!
Sunday, Feb. 11
2 p.m. Showtime
• Rock Of All Ages •
Boston Hardcore LP Benefit
WRECKING CREW
• CROSSFACE • INTENT TO INJURE
BACKBONE
Thursday, Feb. 15 • Special early show 18+
TANKI FLIP
VINDICATORS • NATIVE SONS
AMAZING MUMFORD
In the Balcony: STEVE CATALDO and The Lion House Blues Band
Friday, Feb. 16 The Sound Museum Presents...
The Bash of 1990 with...
TWO TON COMIN'
STORM WINDOW • LARGE ANTHROPOUS MAN • THE BUSHMEN
In the Balcony: LEFT NUT
Upcoming Shows:
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2/23 LAURIE SARGENT
Upcoming ROCK OF ALL AGES Shows:
2/17 TEMPORARY INSANITY
2/18 MAELSTROM
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HUB CLUB
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PARTS 1 & 2
9½ Solid Hours of Foreplay
An Experiment in Explicit Expression
Part 1 — Beginning Valentines Day
Wednesday, February 17th
Doors open at 9:30 p.m.
Part 2 — Continuing Saturday, February 18th
Doors open at 9:00 p.m.
MUSIC BY D.J.'S SISTER DIMENSION & THE RETURN OF DJ MALIK Wednesday, DALE CHARLES Saturday
$3 Validated parking at Lafayette Place Parking Garage
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533 Washington St.
Boston 02111
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Matthew Entertainment Presents
"THE UNDIVIDED HOUSE PARTY"
Sunday, February 18th 1990
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24 HOURS FOR LIFE
Featuring Paula Brion
"That's how he stole my love from you"
Music by Jide Max
10 pm - 4 am (subject to license approval)
Positive ID required • Dress: Ripped jeans & club shoes
Partial Proceeds to benefit 24 HOURS FOR LIFE • Telex 577-8229

Clubs

MUSIC FROM THE MIDDLE EAST
RESTAURANT

Friday, Feb. 9 • 7-9:30 p.m. • jazz
Bassagium
Saturday, Feb. 10 • 2-6 p.m. • blues
Blues Jam • Mr. Butch
Saturday, Feb. 10 • 7- 9:30 p.m. • jazz
The Walter Davis Jr. Trio
Sun, Feb 11 • 2-6 p.m • rock • free admission
Johnny O'Halloran and Friends
Sunday, Feb 11 • 7:45 p.m. • jazz
The Either/Orchestra
Mon, Feb. 12 • 7:45 p.m. • jazz
Brouhaha • Matt Miner and Gary Roba
Tuesday, Feb 13 • 7:45 p.m. • rock
High Risk Group • Hog-Tied Asphyxiated • Richard Hell
A 10:45 show will be added if sold out by 9 p.m.
Wed, Feb 14 • 7:45 p.m. • rock
Joe • Big Trouble House Chloroform Kate • Nuckle Sammich Crazy Alice
Thurs, Feb. 15 • 7:45 p.m. • rock
Titanics record release party featuring The Bags • The Slaves Witch Doctor • Joe • Teresa Bellino Doghouse • Jellymold playing the music of The Titanics

472 Mass. Ave, Central Square
Cambridge
18+ • 492-8151 • 18+ • 354-8238

CHADWICK PARK
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(Financial District)
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Fri., Feb. 9
HIGH FUNCTION
Fri., Feb. 16
PAT BENTI
"In Dreams: A Tribute to Roy Orbison"
Every Saturday Night
JIM PLUNKETT

Necco Place
ONE NECCO PLACE BOSTON (617)426-7744

Friday, February 9
CLUB 39
ALLSTAR BLUES BAND
AMAZING MUDSHARK
NINE BELOW ZERO
$5.50 7:30 pm

Saturday, February 10
An Acoustic Performance
MIKE VIOLA & SNAP
BLOODHOUNDS
THE EVIDENCE
$4.00/5.00 7:30 pm

Sunday, February 11
A Benefit for Cancer Research In memory of Dom Leone
ED'S
THE BUCKETS • THERESA BELLINO • DANNY MYDLACK • BOB & GUY
$ 10.00 3:00 pm Donation also covers 8:00 pm Channel show

Tuesday, February 13
Acoustic Showcase
rootcigar
BRIAN WASHBURN
JIM MURPHY
$2.50 7:30 pm

Wednesday, February 14
Valentines Day Record Release!
McGREGOR McGEHEE
with special guests
THE BENDS

Thursday, February 15
"THE NECCO FACTORY"
featuring
HELL TOUPEE
$3.50 8:00 pm

Friday, February 9
WEST END BLUES BAND
with special guests
$4.50 7:30 pm

Saturday, February 17
YOUNG NEAL & THE VIPERS
with special guests
DOUBLE VISION
$5.50/6.50 7:30 pm

Sunday, February 18
91.9 WUMB • Acoustic Images
THE LOITERERS
TRICIA LANGLOIS
ASA BREBNER
$4.50 7:30 pm

Tuesday, February 20
BOZO PRESLEY
RAYMOND GONZALEZ & AMY MALKOFF
JAN LUBY
$2.50 7:30 pm

NECCO PLACE is available for private parties and rentals.
Call 617-426-3555
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Fri, Feb. 9
BARRENCE WHITFIELD & THE SAVAGES
MADHOUSE • MIRROR MIRROR
Sat, Feb. 10
O POSITIVE
BORDER PATROL • THE REIGN
Thurs, Feb. 15
THE SWINGING ERUDITES
Fri, Feb. 16
PHYSICAL GRAFFITTI
Sat, Feb. 17
THE STOMPERS
Sun, Feb. 18
RONNIE EARL
THE BROADCASTERS
Thurs, Feb. 22
MOJAKA • 18+
Fri.&Sat. Feb. 23&24
POINTS NORTH
Sat. Feb. 24
LAURIE SARGERNT
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FRIDAY FEB. 2 • EAST OF EDEN •
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Johnny D's
UPTOWN
RESTAURANT & MUSIC CLUB
BLUES JAM EVERY SUNDAY 5 - 9 PM w/THE HEART ATTACKS

Fri., Feb. 9 • Harmelodic Funk
JAMES BLOOD ULMER
with JAMAALADEEN TACUMA AND CALVIN WESTON
Sat.,Feb. 10
THE INCREDIBLE CASUALS
THE HONKING MALLARDS
Sun.,Feb. 11
4PM-9PM: BLUES JAM with The Heart Attacks • Rick Russell Band • Boston Baked Blues & Shirley Lewis for a special benefit
9PM: SONGWRITERS NIGHT with Jen Trynin • Lala Stone • Terri Bright • Jonathan &Jennifer
ACOUSTIC SERIES
Tues., Feb. 13
African Guitarist
TONY BIRD
Weds., Feb., 14 • Valentine's Day
Come on down for dinner and dancing with
THE HUBCAPS
THE POODLES

Thurs., Feb. 15
Calypso Soul
WILDEST DREAMS
• INTERNATIONAL SERIES • Fri., Feb. 16 •
ORIGINALLY FROM GHANA
OBO ADDY
with KUKRUDU and MOZAMBA
Sat., Feb. 17
IBRAHIMA'S WORLD BEAT
Mon., Feb. 19 • 9 PIECE R&B
ANIMAL TRAIN
COMING:
Coming Wed., Feb. 21 • 2 shows 9 & 11pm
THE JAZZ PASSENGERS
featuring members of the Lounge Lizards
Advance tickets at Johnny D's,Strawberries, or Ticketron (720-3434)
Thurs., Feb. 22
MARDI GRAS PARTY WITH LYNN AUGUST
Fri., Feb. 23
MOTOR CITY RHYTHM KINGS
Sat., Feb. 24
SLEEPY LA BEEF

Fresh Pastas ... Veg... ... Pastas ... Seaf... ... BBQ ... Burgers ... Nachos ... BBQ Wings
WE SERVE LUNCH & DINNER
FULL MENU SEATING UNTIL 8:30 TUES. THRU SAT.
LIGHT FARE MENU AVAILABLE UNTIL 11PM
17 HOLLAND ST. DAVIS SQ. SOMERVILLE
776-9667 ACROSS DAVIS T RED LINE
AMPLE PARKING NOW AVAILABLE!

Continued from page 25

MIDDLE EAST RESTAURANT, Cambridge. At 2 p.m., Mike "The Spike" Blues Jam, Mr. Butch. At 7 p.m., the Water Davis Jr. Trio.
MIDNIGHT COURT, Boston. MacMurphy's.
NECCO PLACE, Boston. Mike Viola and Snap, Bloodhounds, the Evidence.
ON BROADWAY, Somerville. Non-smoking and non-alcoholic club with dance music.
PAPILLON, Brookline. Sandy Prager.
PARADISE, Boston. Music with DJ.
PLOUGH AND STARS, Cambridge. Call for information.
THE RAT, Boston. Marty Willson-Piper.
REGATTABAR, Cambridge. The Cedar Walton/Ron Carter/Billy Higgins Trio.
RYLES, Cambridge. Upstairs: Thin Ice. Downstairs: Herman Johnson Quartet.
SCULLERS, Boston. William Galison.
SIT 'N BULL PUB, Maynard. Sandy Mac and the Heart Attacks.
THE TAM, Brookline. Fabulous Heavyweights.
THEATRE LOBBY AT HANOVER STREET, Boston. Afternoon, free cabaret show. Evenings, Alphonso Villalonga.
T.T. THE BEAR'S PLACE, Cambridge. Laurie Sargent, Lemmings, Miles Deth Muffin.
WESTERN FRONT, Cambridge. Call for information.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: the Randy Gurley Quartet. In the Lobby Lounge: at 5 p.m., Alexis Boilley; at 7 p.m., Geoff Hicks.
WILLOW JAZZ CLUB, Somerville. Jay Branford Sextet.

SUNDAY

See Friday listings for phone numbers and addresses.
THE AVEROF, Cambridge. "Zorba's Night" dinner show, with Panos Bebedelis.
BUNRATTY'S, Allston. Call for information.
CAFÉ FLORIAN, Boston. Steve Draper.
CANTARES, Cambridge. Afternoon jam session with Silas Jr. and the Hot Ribs.
THE CHANNEL, Boston. Benefit for cancer research in memory of Dom Leone of Ed's Redeeming Qualities. With Throwing Muses, Bullet LaVolta, Lemonheads, Buffalo Tom, Well Babys, the Driveways.
CHRISTOPHER'S, Cambridge. Chopper & Dill, Kip London.
CLUB M-80, Boston. Music by DJs (18+ night).
CLUB CABARET, Boston. Female impersonator Jimmy Jakes.
CLUB III, Somerville. Jumping Blues Dance Party: Roll With It.
COMMODORE PUB, Beverly. Alice Johnson and her Band.
CRICKET'S (720-5570), Faneuil Hall Marketplace, Boston. Brian Walkley Quartet.
EDIBLE REX, Billerica. Terrasphere, Before Christ.
GROG, Newburyport. Charlie Hunt and the Search Party.
JOHNNY D'S, Somerville. In the Afternoon, benefit for the Homeless Blues People project with Rick Russel, Shirley Lewis. At night, Jen Trynin, Layla Stone, Terry Bright, Jonathan & Jennifer.
MARKETPLACE CAFE, Boston. At 11 a.m., Melissa Hood and her Quartet.
LE MERIDIEN, Boston. In Cafe Fleuri at 11 a.m.: the New Orleans Dixieland Jazz Trio.
MIDDLE EAST RESTAURANT, Cambridge. At 2 p.m., S.T.P. Jam. At 7 p.m., Either/Orchestra.
MIDNIGHT COURT, Boston. T.F. Much.
NAKED CITY COFFEEHOUSE (254-4478), 107 Brighton Ave., Allston. Improv and jazz.
NECCO PLACE, Boston. Benefit concert for cancer research in memory of Dom Leone of Ed's Redeeming Qualities. Ed's, Buckets, Therese Bellino, Danny Mydlack, Bob and Guy. Plus readings of Dom Leone's original works.
NIGHTSTAGE, Cambridge. Hugh Harris.
OLD VIENNA KAFFEEHAUS, Westborough. Wes, Marcia Taylor.
PALACE (321-1660) Rte. 99, Saugus. Brazil Night.
PLOUGH AND STARS, Cambridge. Call for information.
REGATTABAR, Cambridge. Jim Hall/Ron Carter Duo.
RYLES, Cambridge. Upstairs: Wildest Dreams. Downstairs: Igor Butman Quartet.
SIT 'N BULL PUB, Maynard. Kenny Patrikis.
THE TAM, Brookline. Call for information.
THEATRE LOBBY AT HANOVER STREET, Boston. "Rememberings," with cabaret singers Mike Palter and Lynn Jackson.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: the Art Matthews Trio. In the Lobby Lounge: at 5 p.m., David Crohan.
WILLOW JAZZ CLUB, Somerville. Call for information.

MONDAY

See Friday listings for phone numbers and addresses.
THE AVEROF, Cambridge. "Zorba's Night" dinner show, with Esber Koprucu.
CAFÉ FLORIAN, Boston. Open mike night.
CANTARES, Cambridge. Chris "Stovall" Brown and Madelaine Hall.
CRICKET'S, Boston. Brian Walkley Quartet.
DERINGER'S, Brockton. Call for information.
FOUR SEASONS HOTEL, Boston. At 5 p.m. Bert Seager, at 8 p.m.: Suzanne Davis.
HARPER'S FERRY, Allston. Weeping Willy and the All Star Blues Band.
MARKETPLACE CAFE, Boston. At 4 p.m., pianist Mark Clayton.
LE MERIDIEN, Boston. In Julien: pianist Jeffrey Moore.
MIDDLE EAST RESTAURANT, Cambridge. Brouhaha, Matt Maneri, Gary Roba.
MIDNIGHT COURT, Boston. Keegan and O'Connor.
PLOUGH AND STARS, Cambridge. Call for information.
RYLES, Cambridge. Upstairs: John Payne Saxophone Choir. Downstairs: Mordy Ferber Quartet.
THE TAM, Brookline. Call for information.
T.T. THE BEAR'S PLACE, Cambridge. Sky Blues Band.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: the Art Mathews Trio. In the Lobby Lounge: at 5 p.m., David Crohan.
WILLOW JAZZ CLUB, Somerville. Call for information.
WINDJAMMER, Newton. J.T. and Company.

TUESDAY

See Friday listings for phone numbers and addresses.
THE AVEROF, Cambridge. "Zorba's Night" dinner show, with Freddy Elias Ensemble.
BUNRATTY'S, Allston. Rat Alley, Guitarzan, Bad Bones.
CANTARES, Cambridge. The Cantares Band.
THE CHANNEL, Boston. Dennis Brown, Freddie McGregor, Lloyd Parks and We the People.
COPLEY PLAZA HOTEL, Boston.
JOHNNY D'S, Somerville. Tony Bird.
FOUR SEASONS HOTEL, Boston. At 5 p.m.: Bert Seager, at 8 p.m. Bob Winter.
LE MERIDIEN, Boston. In Julien: pianist Jeffrey Moore.
LENOX HOTEL, Boston. Jim Brough.
MARKETPLACE CAFE, Boston. At 4 p.m., pianist Sean Hurley.
MIDDLE EAST RESTAURANT, Cambridge. Richard Hell, the films of Jerri Rossi, Beth Cataldo, Tom Rhoads.
MIDNIGHT COURT, Boston. Keegan and O'Connor.
NECCO PLACE, Boston. Rootcigar, Brian Washburn, Jim Murphy.
PLOUGH AND STARS, Cambridge. Call for information.
REGATTABAR, Cambridge. Harper Brothers.
RYLES, Cambridge. Upstairs: Ben Mutschler Quintet. Downstairs: Bruce Bartlett Trio.
SCULLERS, Boston. Wanetta Jackson.
THE TAM, Brookline. Call for information.
T.T. THE BEAR'S PLACE, Cambridge. Young Hegelians, Carolinas, the Mood.
WESTERN FRONT, Cambridge. Alejandro Santos.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: the Larry Watson Quartet. In the Lobby Lounge: at 5 p.m., David Crohan.
WILLOW JAZZ CLUB, Somerville. Call for information.
WINDJAMMER, Newton. J.T. and Company.

WEDNESDAY

See Friday listings for phone numbers and addresses.
THE AVEROF, Cambridge. "Zorba's Night" dinner show, with Panos Bebedelis.
AXIS (262-2437), 13 Lansdowne St., Boston. Heavy Metal Valentine's Day with In the Pink. (18+ Show.)
CAFÉ FLORIAN, Boston. Anthony Law.
CANTARES, Cambridge. Jam session with Buddy Johnson and Weeping Willy.
THE CHANNEL, Boston. Valentine's Day Bikers Ball: James Montgomery with the Heavy Metal Horns, Boston Baked Blues, Southbound, Arlo West Blues Band.
CLUB CABARET, Boston. Female impersonator Jimmy Jakes.
CLUB M-80, Boston. Euro House Dance Night.
CLUB III, Somerville. George Levas, Fast Frog, Different Drum.
COPLEY PLAZA HOTEL, Boston. Daryl Sherman.
DERINGER'S, Brockton. Call for information.
EDIBLE REX, Billerica. Blackout, Shattered, Boa.
FOUR SEASONS HOTEL, Boston. At 5 p.m.: Bert Seager, at 8 p.m. Bob Winter.
GROUND ZERO, Cambridge. Sebadoh.
GROVER'S, Beverly. Call for information.
HUB CLUB, Boston. Music by New York DJ and dancing for voguers/hip-hoppers.
JOHNNY D'S, Somerville. Hubcaps, Poodles.
LE MERIDIEN, Boston. In Julien: pianist Jeffrey Moore.
LENOX HOTEL, Boston. At 5:30 p.m., pianist David Huggins. At 8:30 p.m., Mark Andersen.
MAN RAY, Cambridge. Progressive and alternative dance music (over-18 night).
MARKETPLACE CAFE, Boston. At 4 p.m., pianist Mark Clayton.
MIDDLE EAST RESTAURANT, Cambridge. Joe, Big Trouble House, Chloroform Kate, Crazy Alice, Nuk! Samwich.
MIDNIGHT COURT, Boston. Starmakers.
NAKED CITY COFFEEHOUSE, Allston. Open mike night.
NECCO PLACE, Boston. McGregor McGehee record release.
NIGHTSTAGE, Cambridge. Randy Brecker with Eliane Elias, Steve Smith, Victor Bailey.
PAPILLON, Brookline. Rob Marino.
PARADISE, Boston. Axis Valentine Party.
PLOUGH AND STARS, Cambridge. Call for information.
REGATTABAR, Cambridge. Rebecca Parris.
RYLES, Cambridge. Upstairs: Suzanna Sifter Quartet. Downstairs: Leo Quintero Group.
SCULLERS, Boston. Arthur Prysock.
THE TAM, Brookline. Call for information.
T.T. THE BEAR'S PLACE, Cambridge. Open mike country night with Radioactive Rustlers.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: the Larry Watson Quartet. In the Lobby Lounge: at 5 p.m., David Crohan.
WILLOW JAZZ CLUB, Somerville. Call for information.
WINDJAMMER, Newton. J.T. and Company.

THURSDAY

See Friday listings for phone numbers and addresses.
THE ARBOR HOUSE, Jamaica Plain. The Herman Johnson Quartet.
THE AVEROF, Cambridge. "Zorba's Night" dinner show, with Panos Bebedelis.
AXIS, Boston. Bentmen.
BOSTON HARBOR HOTEL, Boston. The Ray Santisi Trio.
CANTARES, Cambridge. Silas Jr. and the Hot Ribs.
THE CHANNEL, Boston. Life on Earth, No Man's Land, Chaos, Phineas Poon, the Choice, Azure Bode.
CHRISTOPHER'S, Cambridge. Jim Infantino, Michael Holland.
CLUB CABARET, Boston. Female impersonator Jimmy Jakes.
CLUB M-80, Boston. Rock and Reggae night.
CLUB III, Somerville. Cairo Stand, Agent 99, Ulterior Motive.
COMMODORE PUB, Beverly. Mid-Life Crisis.
COPLEY PLAZA HOTEL, Boston. Daryl Sherman.

Clubs

DERINGER'S, Brockton. Call for information.
ED BURKE'S, Boston. Heavy Metal Horns.
EDIBLE REX, Billerica. Lick, Powerglide.
FOUR SEASONS HOTEL, Boston. At 5 p.m.: Bert Seager, at 8 p.m. Bob Winter.
GROG, Newburyport. Savoy Truffle.
GROVER'S, Beverly. Swinging Erudites, Roamers.
HARPER'S FERRY, Allston. Jimmy Johnson with Joanna Connor.
HUB CLUB, Boston. Afterwork jazz.
JOHNNY D'S, Somerville. Wildest Dreams.
JOSLYN'S, Sudbury. Paul Kolodny.
THE JUMBO, Somerville. Faith, She's So Loud, Outta Bounds.
LE MERIDIEN, Boston. In Julien: pianist Jeffrey Moore.
LENOX HOTEL, Boston. At 5:30 p.m., pianist Ellen White. At 8:30 p.m., Mark Andersen.
MAN RAY, Cambridge. DJ Tai.
MARKETPLACE CAFE, Boston. At 4 p.m., pianist Sean Hurley.
MIDDLE EAST RESTAURANT, Cambridge. Titanics record release party.
MIDNIGHT COURT, Boston. MacMurphy's.
NAKED CITY COFFEEHOUSE, Allston. Les Sampou, Richard Hardy, Tim Mason, Creeping Anatomy.
NECCO PLACE, Boston. Necco Factory with WZBC DJs Peter Connolly and Paul Cheever.
NIGHTSTAGE, Cambridge. Richie Havens.
PAPILLON, Brookline. Jim Goodman Trio.
PARADISE, Boston. Bim Skala Bim.
PLOUGH AND STARS, Cambridge. Call for information.
REGATTABAR, Cambridge. Frank Morgan Quartet.
RYLES, Cambridge. Upstairs: Buddy Aquilina and the Jazz Conspiracy. Downstairs: Lucio Godoy Group.
SCULLERS, Boston. Arthur Prysock.
SIT 'N BULL PUB, Maynard. Ronnie Earl and the Broadcasters.
THE TAM, Brookline. Call for information.
THEATRE LOBBY AT HANOVER STREET, Boston. Free cabaret show.
T.T. THE BEAR'S PLACE, Cambridge. The Toll, Death in Venice, 3 Merry Widows.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: the Larry Watson Quartet. In the Lobby Lounge: at 5 p.m., David Crohan.
WILLOW JAZZ CLUB, Somerville. Call for information.
WINDJAMMER, Newton. J.T. and Company.

FRIDAY

See the previous Friday listings for phone numbers and addresses.
THE ARBOR HOUSE, Jamaica Plain. Sid the Kid and the Empire Band.
CANTARES, Cambridge. The Cantares Band.
THE CHANNEL, Boston. Zulus, Big Barn Burning, Lemmings, Mind Grinder, Life in Between.
CHRISTOPHER'S, Cambridge. Tim Hughes.
CLUB CABARET, Boston. Female impersonator Jimmy Jakes.
CLUB M-80, Boston. Nasty Dance Party.
CLUB III, Somerville. Fat City, Absolute, Gotham City.
COPLEY PLAZA HOTEL, Boston. Daryl Sherman.
DOC'S PLACE, Boston. Jose Ramos and the Special Blend Band.
ED BURKE'S, Boston. Taylor Made, Loose Rooster.
EDIBLE REX, Billerica. Bim Skala Bim, Border Patrol.
GROG, Newburyport. Pencil.
GROUND ZERO, Cambridge. Cynics.
GROVER'S, Beverly. Physical Grafitti.
HARPER'S FERRY, Allston. Ronnie Earl and the Broadcasters, Shirley Lewis Experee-ance.
HUB CLUB, Boston. World Dance party.
JOHNNY D'S, Somerville. Obo Addy and Kukrudu.
JOSLYN'S, Sudbury. The Klaus Suonsaari Trio featuring Junior Cook.
THE JUMBO, Somerville. Northern Heights.
MARKETPLACE CAFE, Boston. At 4 p.m., pianist John Mulroy.
LE MERIDIEN Boston. In Cafe Fleuri: the Joe Morocco Quartet. In Julien: pianist David Croham.
LENOX HOTEL, Boston. At 5:30 p.m., pianist Ellen White. At 8:30 p.m., Mark Andersen.
LOGAN AIRPORT HILTON, East Boston. Al Vega Trio.
MAN RAY, Cambridge. Progressive and alternative dance music.
MIDNIGHT COURT, Boston. MacMurphy's.
NIGHTSTAGE, Cambridge. Didi Stewart in a tribute to Randy Newman.
PAPILLON, Brookline. Steve Tapper and Audie Bridges.
PARADISE, Boston. Phish, Widespread Panic.
PASSIM (492-7679) 47 Palmer St., Cambridge. Eric Anderson, Eve Goodman.
PLOUGH AND STARS, Cambridge. Call for information.
THE RAT, Boston. Call for information.
REGATTABAR, Cambridge. Frank Morgan Quartet.
RYLES, Cambridge. Upstairs: Leo Quintero Group.
Downstairs: Herman Johnson Quartet.
SCULLERS, Boston. Arthur Prysock.
SIT 'N BULL PUB, Maynard. Rattlers.
THE TAM, Brookline. Call for information.
THEATRE LOBBY AT HANOVER STREET (227-9672), 216 Hanover St., Boston. In the afternoon, free cabaret show. At night, Alphonso Villalonga.
T.T. THE BEAR'S PLACE, Cambridge. Immortals, From Good Homes, Knots & Crosses.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: the Larry Watson Quartet. In the Lobby Lounge: at 5 p.m., Alexis Bolley, at 7 p.m. Art Matthews.
WILLOW JAZZ CLUB, Somerville. Call for information.
WINDJAMMER, Newton. J.T. and Company.

Comedy

FRIDAY

CANTARES (648-9887), 15 Springfield St., Cambridge. At 8 p.m., improvisational comedy with Guilty Children.
CATCH A RISING STAR (661-9887), 30 JFK St., Harvard Sq., Cambridge. At 8:30 p.m. and 11 p.m., Brian Regan, Steve Trilling, Thom Brown.
CHATTERLY'S COMEDY CLUB (227-0628), 200 Atlantic Ave., Boston. Call for information.
COMEDY CLUB UPSTAIRS at the Charles Playhouse (482-2227), 78 Warrenton St., Boston. Call for information.
COMEDY CONNECTION (391-7335), 76 Warrenton St., Boston. At 8:30 and 10:30 p.m., D.J. Hazard.
DICK DOHERTY'S COMEDY VAULT (267-6626), 124 Boylston St., Boston. At 10 p.m., Angry Tuxedos Improv Company with Thom Dunham and Jonathan Maguire.
DUCK SOUP COMEDY NIGHTCLUB (695-9922), Wilbur Theatre, 246 Tremont St., Boston. At 8:45 and 10:45 p.m., Mike McDonald.
NICK'S COMEDY STOP (482-0930), 100 Warrenton St., Boston. At 8, 10, and 11:30 p.m., Paul DiAngelo, Frankie Pace, Sue McGinnis.
STEVIE D'S (508-777-7366), Rte. 114, Middleton. At 9 p.m., Billy Martin.
STITCHES (424-6996), 835 Beacon St., Boston. At 7 p.m., "Whodunit Dinner"; at 9:30 and 11:30 p.m., Chance Langton, Charlie Hall, Jon McPhail.

SATURDAY

See Friday listings for phone numbers and addresses.
CATCH A RISING STAR, Cambridge. At 7:30, 9:45 p.m., and midnight, Brian Regan, Steve Trilling, Thom Brown.
CANTARES, Cambridge. At 8 p.m., Improvisational comedy with Guilty Children.
CHATTERLY'S COMEDY CLUB, Boston. Call for information.
CLUB SURRENDER (894-8767), 144 Moody St., Waltham. Call for information.
COMEDY CONNECTION, Boston. At 8:30 and 10:30 p.m., D.J. Hazard.
DICK DOHERTY'S COMEDY VAULT, Boston. At 10 p.m., Tom Cotter, Larry Reppucci, John Priest.
NICK'S COMEDY STOP, Boston. At 8, 10, and 11:30 p.m., Kevin Knox, Frankie Pace, Sue McGinnis.
PLAY IT AGAIN SAM'S (232-4242), 1314 Comm. Ave., Brighton. At 9 and 11:15 p.m., Paul Kozlowski, Steve Sashen, Angry Tuxedos.
STEVIE D'S, Middleton. At 6:15, 8:15, and 10:30 p.m., Billy Martin.
STITCHES, Boston. At 6:30 p.m., "Whodunit Dinner"; at 9:30 and 11:30 p.m., Chance Langton, Charlie Hall, Jim Lauletta.

SUNDAY

See Friday listings for phone numbers and addresses.
CATCH A RISING STAR, Cambridge. Brian Regan, Steve Trilling, Thom Brown.
COMEDY CONNECTION, Boston. At 8:30 p.m., D.J. Hazard.
DUCK SOUP COMEDY NIGHTCLUB, Boston. At 8:30 p.m., Brian Powers.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., Kevin Knox, Bob Sibel, Chris Zito, Sue McGinnis.
STITCHES, Boston. At 9 p.m., open-mike night, with Steve Trilling. (18+ Show.)

MONDAY

See Friday listings for phone numbers and addresses.
CATCH A RISING STAR, Cambridge. At 8:30
Continued on page 28

Chance Langton performs Friday and Saturday at Stitches.

ED BURKE'S
Fri., Feb. 9
From Chicago-Alligator Records
Renowned Blues Shouter and Saxman-3 hot sets
A.C. REED and his SPARKPLUGS
Sat., Feb. 10
9 pc,4 horns R & B
The C-JAMMERS
PARTY HEARTY RHYTHM and BLUES WEEKEND
Thurs., Feb. 15
5 Horn Rocking R & B
HEAVY METAL HORNS BAND
Fri., Feb. 16
Boston's Best Soul Rockers
TAYLOR MADE w/ LOOSE ROOSTER
Sat., Feb. 17
Detroit Style R&B Soul
MOTOR CITY RHYTHM KINGS
Special Sunday Show, Feb. 18
Winner of Every Blues Award "The Texas Twister"
JOHNNY CLYDE COPELAND w/ THE ICEMEN
808 Huntington Ave., Boston 232-2191
(Rt. 9 nr. Brookline Village)

GREEN ST. STATION
Fri., Feb. 9
On the eve of the Lunar Eclipse
DOGZILLA
JOE • CHOP SHOP • ATOMIC CAFE
Sat., Feb 10
TITANICS
SOB STORY • LAUGHING ACADEMY • BLIND RHINO
Sun., Feb 11 • 3pm All Ages
DATE WITH JAN • UNDER FIRE • LEGACY
8pm THE CRIME • ORGAN DONORS
Tues., Feb 13
OPEN MIKE
w/hosts ED HYDE & THE STREAK
O'LIGHTNIN' BOYZ
Weds., Feb 14 • 18+
Valentine's Day Benefit for Jamaica Plain Artists Co-Op
TREAT HER ORANGE
(MEMBERS OF TREAT HER RIGHT & BLOOD ORANGE)
RAM CAT • JOHNNY GROOVE • THE BARKING BRAINS
Thurs., Feb 15
WOMB TO TOMB • ANT FARM • PLUCK THEATER
Fri., Feb 16
Alchemia Gallery Benefit
THE DEMOULAS
Sat., Feb 17
CHUCK
131 GREEN ST. BOS.
522•0792
GSS

the jumbo
friday • feb. 9
HAPPY CAMPERS
BRAHMAN CASTE
PHEADRUS
saturday • feb. 10

MORGAN STU
ENOURRAGE
BAD JUJU
thursday • feb. 15
FAITH
SHE'S SO LOUD
OUTTA BOUNDS
friday • feb. 16
NORTHERN HEIGHTS
CHAIRMEN
THE ROMERS
saturday • feb. 17
FREQUENCY
BLIND OWL
TBA
coming:
ULTRA BLUE • A IS A
HYGYNX • HEARTS ON FIRE
PARADE • THE BRISTOLS
1133 Broadway - Sommerville • 623-8177
Rt 93 to 16W for 3 mi-letton Broadway (at Foodmaster), 6 blocks up on left
For bookings call 391-1417

THE CHANNEL
25 NECCO ST. BOSTON 451-1905
FRI 9 FEB
SST Recording Artists
MEAT PUPPETS
with special guests
ELEVENTH DREAM DAY
SAVAGE GARDEN • MIRANDA WARNING
$8.50 WMBR

SAT 10 FEB
TREAT HER RIGHT
with special guests ULTRA BLUE
PEASANT KINGS • PART TIME LOVERS
Special Guest MC WBCN's Tami Heide
$6.50/7.50 DJ Todd

SUN 11 FEB
A Benefit for Cancer Research in Memory of Dom Leone
THROWING MUSES
with special guests BULLET LAVOLTA • LEMONHEADS
BUFFALO TOM • WELL BABIES • THE DRIVEWAY
$10.00 8:00 pm Single donation good for this & 3:00 pm show at Necco Place
TUE 13 FEB
DENNIS BROWN
FREDDIE McGREGOR
with special guests
LLOYD PARKS & WE THE PEOPLE
$8.50/10.00 D.J. WERS' Trisha

WED 14 THU
The Valentines Day Bikers Ball
featuring
JAMES MONTGOMERY
with Boston's Heavy Metal Horns
BOSTON BAKED BLUES • SOUTHBOUND
$12.00 ARLO WEST BLUES BAND DJ Todd
THU 15 THU
CHANNEL ALLSTARS
featuring
LIFE ON EARTH • NO MAN'S LAND • CHAOS
PHINEAS POON • THE CHOICE • AZURE BODE
$3.50 D.J. Todd
SUPER!
FRI 16 FEB
WFNX 101.7 Boston Rocks presents
THE ZULUS
BIG BARN BURNING • THE LEMMINGS • MIND GRINDER • LIFE IN BETWEEN
$5.50 Special Guest MC Juanita the Scene Queen D.J. Todd
SAT 17 FEB
THE MACHINE
The Pink Floyd Show
with THE LINES • CATHARSIS • 40 THIEVES • CLAIRVOYANCE
$5.00/6.00 DJ Jim Mitchell
SUN 18 FEB
T.H. and the WRECKAGE
with special guests
JERRY STAFFORD BAND
LOW PROFILE
$4.00/5.00 D.J. Todd
FEBRUARY 23 FARRENHEIT
FEBRUARY 24 DEL FUEGOS
FEBRUARY 25 LINTON KWESI JOHNSON
MARCH 1 Dr. Dirty JOHN VALBY
MARCH 3 BLUSHING BRIDES
MARCH 9 TRIBE
DOORS OPEN 8PM • POSITIVE I.D. REQUIRED • PLENTY OF AVAILABLE PARKING •
Tickets at: TICKETRON • STRAWBERRIES RECORDS & TAPES
OUT OF TOWN • CONCERTCHARGE 497-1118 • TELETRON 720-3434
THE CHANNEL BOX OFFICE
Boston's best live rock
The Channel is available for rentals, parties and group discounts. Call 617 426•3888 for further information

Clubs

SATURDAY NIGHT BREWERY BASH.
featuring live reggae
Sat., Feb.10 Sat., Feb.17
R.D. RIDDIM HOT LIKE FIRE
$2 cover charge • Complimentary admission with dinner (served until 11p.m.)
Pizza & Light fare served until midnight
COMMONWEALTH BREWING COMPANY
138 Portland Street near Boston Garden • Tel. (617)523-8383

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797 Wollaston Beach Blvd.
Quincy — 479-9999
• Friday & Saturday •
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• Wednesdays •
ULTRA BLUE
featuring members of
TIL TUESDAY & NEW MAN
• Thursday •
LINDA'S LEAGUE
• Friday •
JIM PLUNKETT
• Saturday •
FARRENHEIT
PROPER ID & DRESS REQUIRED

MANRAY
THE ART OF nightlife
THE forefront IN ALTERNATIVE music
brookline street cambridge
VOTED BOSTON'S BEST ROCK CLUB OF 1989!

The Tam

Lunch Mon. - Sat., 11:30-3 pm
Dinner Sun.-Fri., 5:30-10 pm
Saturday, 5-10 pm
Sun., Brunch 11-3:15 pm
We now serve dinner until 10 pm!
Gift Certificates available.
Friday, February 9
Memphis Rockabilly with
SCOTT "THE CAT" ANDERSON
Saturday, February 10
FABULOUS HEAVYWEIGHTS
Sunday, February 11
BLACK RIVER SNAKES
Monday, February 12
BIG TRAIN
Tuesday, February 13
BEN BLAKE BAND
Wednesday, February 14
VALENTINE'S DAY
Special Dinner Menu
DOWNTIME
Thursday, February 15
MOTOR CITY RHYTHM KINGS
Friday, February 16
THE PREMIERS
Coming:
Sat., Feb. 17
BOSTON BAKED BLUES
Sun., Feb. 18
THE BAND THAT TIME FORGOT
THE TAM
for Lunch MTW or Dinner SMTWTh
Take 10% OFF
food bill with this coupon
Liquor excluded. 15% gratuity added based on full value.
exp. 2-28-90
1648 Beacon St.
Brookline 277-0982

TONIGHT, FEB. 9; RED TEMPLE SPIRITS w/FUNERAL PARTY
Apocalyptic Resurrection
Friday evenings exclusively at GROUND ZERO
FRIDAY FEBRUARY 16, 1990 18+
GET GROOVY!
psychedelic rock via industrial refuge, from Pittsburgh.....
THE CYNICS
FRIDAY FEBRUARY 23, 1990 18+
Grinding gothic agitation from Philadelphia....
EXECUTIVE SLACKS
FRIDAY MARCH 2, 1990 18+
In a rare live performance.
Wax Trax recording artists....
CONTROLLED BLEEDING
FRIDAY MARCH 9, 1990 18+
Stripping down the bullsh t
FALSE PROPHETS
Presented by
SHOWTIME 11pm — DOORS OPEN 9:00pm
18+ Advance tickets available at GROUND ZERO
GROUND ZERO - 512 MASSACHUSETTS AVE., CAMBRIDGE 617-492-9545
GROUND ZERO
512 MASS AVE
492-9545
Wed, Feb.14 • 18+
SEBADOH
Featuring Lou Barlow of Dinosaur Jr. with BUFFALO TOM
Wed, Feb. 21 • 18+
COMMON AILMENTS OF MATURITY w/NISE PERIOD

HARPERS FERRY

158 Brighton Ave. (CORNER OF HARVARD & BRIGHTON AVE.)
CONCERT LINE - 254-7380 • CLUB LINE - 254-9743
4TH ANNUAL
BOSTON BLUES FESTIVAL
FEBRUARY 8-17
Friday, Feb. 9

LUCKY PETERSON
JERRY PORTNOY & THE STREAMLINERS
Thursday, Feb. 15

JIMMY JOHNSON
JOANNA CONNOR
BOSTON BAKED BLUES
Friday , Feb.16

RONNIE EARL &THE BROADCASTERS
SHIRLEY LEWIS EXPEERIANCE
Saturday, Feb. 10

LUTHER "GUITAR JR." JOHNSON
ELEVENTH HOUR
Saturday, Feb. 17

DUKE ROBILLARD
SONNY RHODES

Continued from page 27

p.m., open-mike night.
COMEDY CONNECTION, Boston. At 8:30 p.m., the Anthony Clark Show.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., open-mike night, with Billy Martin.

TUESDAY

See Friday listings for phone numbers and addresses.
BURLINGTON MARRIOT (229-6565), Diamond Lounge, Rte. 128 and 3A, Burlington. Call for information.
CATCH A RISING STAR, Cambridge. At 8:30 p.m., open-mike night.
NARCISSUS (536-1950), Kenmore Sq., Boston. At 9 p.m, Billy Martin, Mark Fodero, Tom Clark.
NICK'S COMEDY STOP, Boston. At 8:45 p.m. Paul DiAngelo, Dennis Stalker, Dennis Leary, Chance Langton.
STITCHES, Boston. At 9 p.m., "R-rated" hypnotist Frank Santos. (18+ Show.)

WEDNESDAY

See Friday listings for phone numbers and addresses.
CATCH A RISING STAR, Cambridge. At 8:30 p.m., Carol Siskind, Bruce Teal, Fred.
MALLSIDE LOUNGE (884-7984), 166 Everett Ave., Chelsea. At 9:30 p.m., Bob Siebel, Charlie Hall, Jim Lauletta.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., George MacDonald, Mark Marron, Dennis Leary, Chance Langton.
STITCHES, Boston. At 9 p.m., Tony V, with Grant Taylor, Brian Longwell. (18+ Show.)

THURSDAY

See Friday listings for phone numbers and addresses.
CANTARES, Cambridge. At 8 p.m., improvisational comedy with the Act.
CATCH A RISING STAR, Cambridge. At 8:30 p.m., Carol Siskind, Bruce Teal, Fred.
COMEDY CONNECTION, Boston. At 8:30 p.m., Mike Donavan, Judy Gold.
DICK DOHERTY'S COMEDY VAULT, Boston. At 9:30 p.m., "Magic Boston," magic open-mike night with host Bruce Teal.
DUCK SOUP COMEDY NIGHTCLUB, Boston. At 8:45 p.m., Judy Gold, Rich Ceisler.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., Kenny Rogerson, Dennis Leary, Chance Langton.
STEVIE D'S, Middleton. At 9 p.m., Jeff Allen.
STITCHES, Boston. At 9 p.m., D.J. Hazard, Tony V, Elon Gold. (18+ Show.)

FRIDAY

See the previous Friday listings for phone numbers and addresses.
CANTARES, Cambridge. At 8 p.m., Improvisational comedy with Guilty Children.
CATCH A RISING STAR, Cambridge. At 8:30 and 11 p.m., Carol Siskind, Bruce Teal, Fred.
COMEDY CONNECTION, Boston. At 8:30 and 10:30 p.m., Mike Donavan, Judy Gold.
DUCK SOUP COMEDY NIGHTCLUB, Boston. At 9:30 p.m., Lotus Weinstock.
DICK DOHERTY'S COMEDY VAULT, Boston. At 10 p.m., Angry Tuxedos Improv Company with Jim Lauletta, Todd Parker.
NICK'S COMEDY STOP, Boston. At 8, 10, and 11:30 p.m., Steve Sweeney, Dennis Leary, Chance Langton.
STEVIE D'S, Middleton. At 9 p.m., Jeff Allen.
STITCHES, Boston. At 7 p.m., "Whodunit Dinner"; at 9:30 and 11:30 p.m., Tony V, Chris Zito, Jonathan Groff.

DANCE

PARTICIPATION

FRIDAY

INTERNATIONAL FOLK DANCE, with music by the Cambridge Folk Orchestra, begins at 8:15 p.m. at St. John's Episcopal Church, 74 Pleasant St., Arlington. Admission $3.50; call 272-0396.
CONTRAS, SQUARES, AND COUPLE DANCES, with caller Walter Lenk and music by O'Connor's Mob, begin at 8:30 p.m. at the Unitarian Church, Carlisle. Admission $4; call 547-7781.
BASIC INTERNATIONAL FOLK DANCE, sponsored by the Folk Arts Center, begins at 8 p.m. every Fri. at the United Methodist Church, 421 Common St., Belmont. Admission $4.50, $4 for students; call 491-6084.
BULGARIAN DANCING begins at 7:30 on the 1st floor of Boylston Hall, Harvard University, Cambridge. Call 547-9727 for more information.
SMOKE- AND ALCOHOL-FREE DANCE begins at 8:30 p.m. at the Joy of Movement, 5 Main St., Watertown. Admission $5; call 628-0662.
NEW ENGLAND SINGLES dance begins at 8 p.m. at the Hyatt Regency, Memorial Dr., Cambridge. Admission $10; call 899-3900.
BOB THOMAS SWING AND BALLROOM DANCES begin at 9:30 p.m. tonight (with instruction at 8:30 p.m.) at Ballet ETC, 185 Corey Rd., Brookline. Admission $6; call 277-1139.

SATURDAY

SQUARE DANCES, with caller Ted Sannella, begin at 8:15 p.m. at Scout House, 74 Walden St., Concord. Admission $4; call (508) 369-4462.
SCOTTISH FOLK DANCE WORKSHOPS run from 3 to 5 p.m. at the Calvary United Methodist Church, 300 Mass. Ave., Arlington. Admission $10; call 322-8161.
CONTRAS AND SQUARES, with the Salem Country Orchestra, begin at 8 p.m. at the Grace Church Hall, 385 Essex St., Salem. Admission $4.50; call (508) 774-5966.
SCOTTISH DANCE *CEILIDH*, begins at 8 p.m. at the Calvary United Methodist Church, 300 Mass. Ave., Arlington. Donation requested; call 322-8161.
GAY AND LESBIAN INTERNATIONAL FOLK DANCE, sponsored by NEGAL, begins at 7:30 p.m. at the First Church of Jamaica Plain, Centre and Eliot Sts., Jamaica Plain. Soft-soled shoes required. Admission $5; call (401) 431-0822.
BOB THOMAS SWING AND BALLROOM VALENTINES DANCES begin at 9:30 p.m. tonight (with instruction at 8:30 p.m.) at Ballet ETC, 185 Corey Rd., Brookline. Admission $6; call 277-1139.
VALENTINES BENEFIT DANCE, for the Kendall Center for the Arts, 226 Beech St., Belmont. Tickets $8; call 489-4090.

SUNDAY

SWINGING ON A SUNDAY, a Valentine's dance, begins at 2:30 p.m. at Scout House, 74 Walden St., Concord. Admission $6, FAC members $5; call 491-6084.
GAMMALDANS, or easy Scandinavian turning dances, begin at 2 p.m. at the West Medford Congregational Church, 400 High St., Medford. Admission $4, $2 for students; call 277-2496.
"CARING HEARTS" VALENTINE'S DANCE begins at 8 p.m. at Lafayette Place. A benefit for the Elderly Nutrition Programs. Tickets $25, $5 for seniors; call 367-1800 or 725-3958.

MONDAY

SCOTTISH COUNTRY DANCE, sponsored by the Royal Scottish Country Dance Society, begins at 8:15 p.m. at 7 Temple St., Central Sq., Cambridge. Admission $4; call 491-6084.
NEW ENGLAND SQUARES AND CONTRAS DANCE, with caller Tony Parkes and music by Yankee Ingenuity, begins at 7:30 p.m. at Scout House, 74 Walden St., Concord. Admission $4.50; call 643-3726.
ISRAELI FOLK DANCE runs from 8 to 10:30 p.m. at Temple B'nai Moshe, 1845 Comm. Ave., Brighton. Admission $2; call 787-4381.

TUESDAY

NEW ENGLAND SQUARES AND CONTRAS DANCE begins at 8 p.m. at St. John's Methodist Church, 80 Mt. Auburn St., Watertown. Soft-soled shoes required. Admission $5; call 354-1340.

WEDNESDAY

ENGLISH COUNTRY DANCE and ritual dancing, with music by Bare Necessities and Zealand, begins at 8 p.m. at St. John's Episcopal Church, 80 Mt. Auburn St., Watertown. Admission $4.75; call 354-1340.
HUNGARIAN FOLK DANCE with instruction begins at 8:15 p.m. at the Mary Flynn Murphy Dance Studio, 1192 Broadway, Somerville. Admission $4; call 776-7314.
INTERNATIONAL FOLK DANCE runs from 8 to 10:30 p.m. at Fayville Village Hall, Central and Grove Sts., Southborough. Admission $3; call (508) 872-4110.
SMOKE- AND ALCOHOL-FREE DANCE begins at 8:30 p.m. at First Church Congregational, 11 Garden St., Cambridge. Admission $5; call 522-6834.
BOSTON LIVING CENTER AND POSITIVE DIRECTIONS sponsor a Valentine's Dance for all those affected by HIV beginning at 7 p.m. at the Boston Living Center, 140 Clarendon St., 7th floor, Boston. Free; call 236-1012.

THURSDAY

EXPERIENCED INTERNATIONAL FOLK DANCE begins at 8:30 p.m. at the First Unitarian Church, 404 Concord Ave., Belmont. Admission $4.75; call 491-6084.
NEW ENGLAND SQUARE AND CONTRA DANCES begin at 8 p.m. at the VFW Hall, 688 Huron Ave., Cambridge. Admission $4; call 484-4065.
SCOTTISH COUNTRY DANCE begins at 8 p.m. at the Universalist Church, 211 Bridge St., Salem. Admission $2; call (508) 745-2229.

FRIDAY

CONTRAS AND SQUARES DANCE, with caller Susan Elberger and music by Roaring Jelly, begins at 8 p.m. at St. John's Episcopal Church, 74 Pleasant St., Arlington. Admission $4; call 894-4464.
ENGLISH COUNTRY DANCE begins at 8 p.m. at the Church of Our Saviour, 23 Monmouth St., Brookline. Admission $4.50; call (508) 897-8629.
CONCORD SCOTTISH COUNTRY DANCE begins at 8 p.m. at the First Parish Unitarian Church, Weston. Admission $4; call 259-9566.
NEW ENGLAND SINGLES dance begins at 8 p.m. in the Marriott Hotel ballroom, exit 33B off Rte. 128, Burlington. Admission $10; call 899-3900.
BASIC INTERNATIONAL FOLK DANCE. See listing for previous Fri.
BULGARIAN DANCING. See listing for previous Fri.
SMOKE- AND ALCOHOL-FREE DANCE. See listing for previous Fri.
BOB THOMAS SWING DANCE. See listing for previous Fri.

PERFORMANCE

FRIDAY

CONCERT DANCE COMPANY PRESENTS KEITH TERRY, tonight and tomorrow at 8 p.m. at the Center for Contemporary Dance, Zero Church St., Cambridge. Tickets $7; call 661-0237.
BOSTON INTERNATIONAL CHOREOGRAPHY COMPETITION continues through Feb. 18 at the Wang Center for the Performing Arts, 270 Tremont St., Boston. Performances begin at 8

p.m. Thurs.-Sat., with matinee performances on Sats. and Sun. at 2 p.m. Tickets $10.50-$46.50; call 964-4070.

SATURDAY

CONCERT DANCE COMPANY AND KEITH TERRY. See listing for Fri.
BOSTON INTERNATIONAL CHOREOGRAPHY COMPETITION. See listing for Fri.

SUNDAY

BOSTON INTERNATIONAL CHOREOGRAPHY COMPETITION. See listing for Fri.

THURSDAY

EMERSON DANCE THEATRE, featuring guest artist Linda Kent, begins tonight through Sat. at 8 p.m., with a matinee performance Sat. at 2 p.m., at the Emerson Majestic Theatre. Tickets $6-$10; call 578-8785.
BOSTON INTERNATIONAL CHOREOGRAPHY COMPETITION. See listing for Fri.

FRIDAY

EMERSON DANCE THEATRE. See listing for Fri.
BOSTON INTERNATIONAL CHOREOGRAPHY COMPETITION. See listing for Fri.

EVENTS

FRIDAY

WOMEN'S CENTER offers meetings of Incest Survivors Anonymous at 6:30 p.m. at 46 Pleasant St., Cambridge. Free; call 354-8807.
COMIC BOOK ARTIST/WRITER RICK VEITCH, who has contributed to the *Swamp Thing* and *Teenage Mutant Ninja Turtles* series, shows his artwork, does sketches, and signs his work at Comicopia, 248 Cypress St., Brookline.
"VALENTINE'S GALA," sponsored by the Boston Center for Adult Education, begins at 7:30 p.m. in the BCAE ballroom at 5 Commonwealth Ave., Boston. Admission $18; call 267-4430.
HELEN REDDY AND MEL TORME perform at 8 p.m. tonight at the Collins Center, Shawsheen Rd., Andover. Tickets $23-$33; call (508) 470-1561.
THE SOUND OF MUSIC is presented by Riverside Theatre Works tonight and tomorrow at 8 p.m., and Sun. at 3 p.m. at the Riverside Performance Center, 45 Fairmount Ave., Hyde Park. Admission $11, $7.50 for matinees; call 361-7024.
"CAMELLIA DAYS," featuring exotic 100-year-old camellia trees, continues through Mon. at the Lyman Estate Greenhouses, 185 Lyman St., Waltham. Greenhouses open at 10 a.m. Free; call 891-7095.
MIT TECH RANDOM MUSIC ENSEMBLE presents *Kennedy's Children*, a play by Robert Patrick about five characters in a New York Bar in 1974 reflecting on the '60s. Performances begin at 8 p.m. tonight, tomorrow and Sun. in Kresge Rehearsal Room B, MIT, Cambridge. Admission $6, $4 for seniors; call 437-1043.
CROSS COUNTRY SKI NIGHT at the Weston Ski Touring Center, Park Rd., Weston begins at 6:30 p.m. Sponsored by the Boston Ski and Sports Club. Admission $5 (does not include rentals and lessons); call 789-4070.
5TH ANNUAL ICE CARVING COMPETITION continues through Sat. at Faneuil Hall Marketplace, 4 South Market St., Boston. Prizes will be awarded Sat. at 12:30 p.m. Sculptures will remain on display through Feb. 17 (weather permitting). Free; call 523-1300.
"HEART TO HEART" DANCE, hosted by the Leventhal-Sidman Jewish Community Center Single Parents Group, begins at 8:30 p.m. on the Newton Campus, 333 Nahanton St., Newton. Tickets $10, $8 for members; call 965-7410, x129.

SATURDAY

WOMEN'S CENTER offers a woman's writing group at noon, and a single mother's open support group at 11 a.m. (childcare provided) at 46 Pleasant St., Cambridge. Free; call 354-8807.
PUPPET SHOWPLACE THEATRE presents "Midwinter Magic," by Lenny Gerwick and Deborah Costine with the Gerwick Puppets, tonight and tomorrow at 1 and 3 p.m. at 32 Station St., Brookline. Admission $5; call 731-6400.
CHEATERS, an adult comedy, is presented by the Quincy Dinner Theatre at the Masonic Temple, 1170 Hancock St., Quincy. Performances are tonight at 6:30 p.m. and tomorrow at 4:30 p.m. Tickets $22.50-$25, includes dinner; call 843-5862.
MIXED DOUBLES TENNIS PARTY begins at 7 p.m. at the Waltham Raquet Club, 249 Lexington Rd., Waltham. Sponsored by the Boston Ski and Sports Club. Admission $15, $12 for members; call 789-4070.
"FINLAND FOR FAMILIES" featuring Finnish foods, stories, folk dances, crafts, games begins at 2 p.m. at the Ritz Carlton Hotel, 15 Arlington St., Boston. Admission $15, $10 for children; call 536-5700.
"WINTER WASSAIL," winery tours, storytelling, maple-tapping and barrel-building demonstrations, cross country skiing, and snow sculptures begins at noon at Nashoba Valley Winery, 100 Wattaquadoc Hill Rd., Bolton. Free; call (508) 779-5521.
MOADON YISRAEL (ISRAEL CLUB) meets for music, food, discussion at 7:30 p.m. at the Zionist House, Israel Cultural Center, 17 Commonwealth Ave, Boston. Admission $2.50, free for new members; call 267-3600.
MASS. AUDOBON SOCIETY presents "Animal Tracks and Signs" today and tomorrow at 11 a.m. and 2 p.m. and at Drumlin Farm, South Great Rd., Lincoln. Free with $3-$5 admission; call 259-9807.
"ROMANCE IN THE AFTERNOON" FASHION SHOW begins at 1 p.m. at the Atrium of the Shops at Charles Square, 5 Bennett St., Cambridge. Free; call (508) 653-1628.
BLUE HILLS TRAILSIDE MUSEUM presents a dinosaur show at 10 a.m., and tales of the woods at 11 a.m. today and tomorrow at the Chickatawbut Hill Education Center, 1904 Canton Ave., Milton. Free with museum admission; call 333-0690.
"CATS PLAIN & FANCY" ALL-BREED CAT SHOW begins at today and tomorrow at 10 a.m. in the University Exhibition Hall at the Marriott-Copley Hotel, 3rd floor, Boston. Admission $5, $3 for children and seniors.
"BARBERSHOP HARMONY SHOW" begins at 8 p.m. at the North High School, A Street, Framingham. Tickets $8.50, $6.50 for seniors and students; call (508) 877-5305.
THE SOUND OF MUSIC. See listing for Fri.
"CAMELLIA DAYS." See listing for Fri.
EUGENE O'NEILL'S *AH, WILDERNESS!* See listing for Fri.
MIT TECH RANDOM MUSIC ENSEMBLE. See listing for Fri.
5TH ANNUAL ICE CARVING COMPETITION. See listing for Fri.

SUNDAY

PUPPETEER SUSAN LINN presents "Will the Real Audrey Duck Please Stand Up" at 2 p.m. in the Wasserman Auditorium on the Gossman Campus, 333 Nahanton St., Newton. Sponsored by the Leventhal-Sidman Jewish Community Center. Tickets $5; call 965-7410, x116.
"TU B'SHEVAT SEDER AND ACTION ALERT" is a celebration of the continued creation of forests throughout Israel. Sponsored by Centerpoint Center for Young Jewish Adults. Admission $25 ($20 for members) includes brunch and a tree planted in your name. Call 566-5946.
"PARENTS WITHOUT PARTNERS" ORIENTATION begins at 8 p.m. at the Knights of Columbus Hall, 875 Washington St., Braintree. Free; call 337-6766.
THE SOUND OF MUSIC. See listing for Fri.
"CAMELLIA DAYS." See listing for Fri.
EUGENE O'NEILL'S *AH, WILDERNESS!* See listing for Fri.
MIT TECH RANDOM MUSIC ENSEMBLE. See listing for Fri.
MASS. AUDOBON SOCIETY. See listing for Sat.
PUPPET SHOWPLACE THEATRE. See listing for Sat.
CHEATERS. See listing for Sat.
BLUE HILLS TRAILSIDE MUSEUM. See listing for Sat.

MONDAY

BOSTON CHAPTER OF NATIONAL ORGANIZATION FOR WOMEN meets at 7 p.m. at the Boston N.O.W. office, 971 Commonwealth Ave., Boston to organize for feminist candidates, research legislation, and coordinate lobbying efforts. Free; call 782-1056.
WOMEN'S CENTER offers an Other Mothers group for lesbian non-biological co-parents at 7 p.m., a battered women's support group and a women's Narcotics Anonymous, all at 7:30 p.m., and a lesbian rap at 8 p.m., all at 46 Pleasant St., Cambridge. Free; call 354-8807.
"CAMELLIA DAYS." See listing for Fri.

TUESDAY

AIDS HEALING SERVICE for all people affected by AIDS begins at 8:30 p.m. at the First Church Unitarian, 6 Eliot St., Jamaica Plain. Sponsored by the Ecumenical Task Force on AIDS. Free; call 628-7655.
BOSTON CHAPTER OF NATIONAL ORGANIZATION FOR WOMEN hosts a meeting of the Reproductive Rights Task Force at 7 p.m. at 971 Commonwealth Ave., Boston. Free; call 782-1056.
WOMEN'S CENTER offers a rap for lesbians over 30 at 7 p.m., a bisexual women's rap, both at 7:30 p.m., and a meeting of Women for Sobriety at 8 p.m., all at 46 Pleasant St., Cambridge. Free; call 354-8807.
"CONQUERING LONELINESS THROUGH YOGA" begins at 7:30 at the Kundalini Yoga Center, 18 Grove St., Wellesley. Admission $15; call 237-5872.

WEDNESDAY

WOMEN'S CENTER offers a Lesbian Al-Anon at 6:30 p.m., a battered women's support group at 7 p.m., and a writers' support group at 7:30 p.m. All take place at 46 Pleasant St., Cambridge. Free; call 354-8807.
BOSTON ALLIANCE OF GAY AND LESBIAN YOUTH meets every Wed. at 7:30 p.m. at St. John the Evangelist Church, 35 Bowdoin St., Boston. A new persons' meeting begins at 6 p.m. Men's and Women's Issues groups meet separately at 6:45 p.m. Open to youth 22 and younger. Free and wheelchair accessible. Call 523-7363.
WINTER COMPANY PRESENTS STORYTELLER RITA ANDERSON performing "Rekindle a Flame in Your Heart" at noon at the China Trade Center, 2 Boylston St., Boston. Free; 423-2966.
EDWARD BOND'S *THE FOOL* is presented by the Boston University School of Theatre Arts at 8 p.m. tonight through Sun. the 17th, with matinees at 2 p.m. on Sat. and Sun. Tickets $3-$8; call 266-8313.
DANCER/CHOREOGRAPHER LAURA KNOTT speaks at 7 p.m. at the First Presbytarian Church, 32 Harvard St., Brookline. Sponsored by the Brookline Council for Arts and Humanities. Free; call 730-2200.

THURSDAY

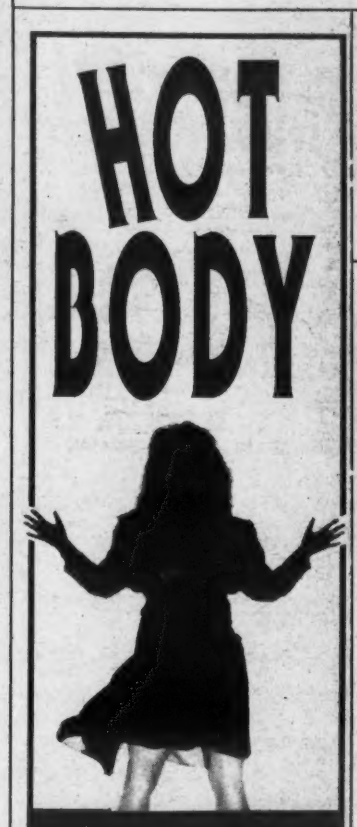
WOMEN'S CENTER offers an facilitated and unfacilitated open discussions for incest survivors at 7:30 p.m. at 46 Pleasant St., Cambridge. Free; call 354-8807.

FRIDAY

WOMEN'S CENTER offers meetings of Incest

Continued on page 30

Clubs



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Sat., Feb. 17 DUMP TRUCK GIGGALO AUNTS TSUNAMI POETS
Coming: • CHURCH BENEFIT • ULTRA BLUE • ROLLINS BAND • HALO OF FLYS • ULTRA BLUE

Continued from page 29

Survivors Anonymous at 6:30 p.m. and for women who've surrendered children to adoption at 7 p.m., both at 46 Pleasant St., Cambridge. Free; call 354-8807.

HARD TIMES is presented by the Concord Players at 8 p.m. at 51 Walden St., Concord. Tickets $8; call (508) 369-2990.

"HARLEM WIZARDS" COMEDY BASKETBALL TEAM performs at 8 p.m. in the Babson College Recreation and Special Events Center, Wellesley. Tickets $3; call 239-4540.

FOOTLIGHT CLUB PRESENTS COLE PORTER'S *KISS ME KATE* at 8 p.m. tonight and tomorrow at 7 Eliot St., Jamaica Plain. Tickets $10; call 524-6506.

MASS. HORTICULTURAL SOCIETY offers library tours at the Horticultural Hall, 300 Mass. Ave., Boston. Free; call 536-9280.

EUGENE O'NEILL'S *AH, WILDERNESS!* See listing for previous Fri.

MUSIC

CLASSICAL

FRIDAY

SONATAS AND CANTATAS OF THE ITALIAN BAROQUE are performed at 8 p.m. at the First Parish in Wayland.

ITZKOFF-SHAPIRO-RYDER TRIO performs Beethoven's first three piano trios on period instruments at 8 p.m. at Houghton Memorial Chapel at Wellesley College, Wellesley. Pre-concert talk by Owen Jander. A Bank of Boston Celebrity Series presentation. Free; call 235-0320, x2028.

ALL NEWTON MUSIC SCHOOL FACULTY SERIES CONCERT, featuring pianist Phyllis Moss performing "Music in Celebration of a New Era in Europe," begins at 4 p.m. at 321 Chestnut St., West Newton. Free; call 527-4553.

VIOLIST PAMELA TSAI, with Daniel Schmidt and Rebecca Kao on piano, performs works of Schumann and Brahms at 12:05 p.m. at Killian Hall, MIT Building 14, 160 Memorial Dr., Cambridge. Free; call 253-2906.

BAROQUE MASTERCLASS WITH STEPHEN HAMMER AND DENNIS GODBURN begins at 10 a.m. at the Concert Hall, Boston University School for the Arts, 855 Commonwealth Ave., Boston. Free; call 353-3345.

KURT WEILL FESTIVAL, presented by the Boston Conservatory, continues at 8 p.m. with music from Weill's *Marie galante* at Seully Hall, the Boston Conservatory, 8 the Fenway, Boston. Performed by soprano Angelina Reaux. Tickets $4-$10; call 536-6340.

INTERNATIONAL EARLY MUSIC SERIES continues with a performance by Melvyn Tan on fortepiano, performing works by Schubert and Beethoven, at 8 p.m. at Paine Hall, Harvard University, Cambridge. Tickets $13-$20; call 262-0650.

OLD POST ROAD HISTORIC CONCERTS continue at 8 p.m. at the First Parish in Wayland. Selections include works by Geminiani, Handel, Vivaldi, and others. Tickets $7, $5 for students and seniors; call 648-4824.

CHAMBER WORKS OF BACH begin at 7:30 p.m. in the Timken Recital Hall, Phillips Academy, Andover. Free; (508) 475-3400.

SATURDAY

"ALEA'S OPERA EVENING" begins at 8 p.m. tonight at the Tsai Performance Center, 685 Commonwealth Ave., Boston. Selections include Thomas Oboe Lee's "Unmasked," Amelia Rogers's "Fortitude," and Arghiris Kounadis's "Epilogue." Presented by the Boston University School for the Arts. Tickets $8; $4 for seniors; call 353-3345.

LONGWOOD SYMPHONY ORCHESTRA performs a program featuring works by Smetana, Ibert, and Tchaikovsky at 8 p.m. in Jordan Hall, New England Conservatory, 290 Huntington Ave., Boston. Tickets $7-$10; call 536-2412.

SCHOLA CANTORUM, a twelve-voice *a capella* ensemble under the direction of Frederick Jodry, performs "Music from Spanish Cathedrals" tonight at St. Peter's Episcopal Church, 320 Boston Post Rd., Weston, and tomorrow at the Church of the Advent, 30 Brimmer St., Boston. Both concerts begin at 8 p.m. Tickets $8, $5 for students and seniors; call 983-9167.

VIENNA SCHUBERT TRIO performs works by Mendelssohn, Schubert, and Beethoven at 8 p.m. at Mechanics Hall, 321 Main St., Worcester. An International Artists Series presentation. Tickets $19-$21; call (508) 752-4796.

EGMONT TRIO performs a program of Beethoven, Copland, and Brahms at 8 p.m. at the Longy School of Music, 1 Follen St., Cambridge. Tickets $7, $5 for students and seniors; call 438-7614.

SUNDAY

EMMANUEL MUSIC, under the direction of Craig Smith, performs Bach's Cantata No. 9 as part of a liturgy service beginning at 11 a.m. in the Emmanuel Church, 15 Newbury St., Boston. Free; call 536-3356 for more information.

EMMANUEL MUSIC SCHUMANN LIEDERFEST begins at 4 p.m. in the Emmanuel Church Library. Selections to be performed include Opus 24 *Heine Liederkreis,* Opus 125 songs, and Opus 64 songs. Tickets $15, $13 for seniors; call 536-3356.

THE OPERA COMPANY OF BOSTON, under the direction of Sarah Caldwell, performs Puccini's *Madama Butterfly* at 8 p.m. tonight and Apr. 21, and at 3 p.m. on Apr. 29. The opera will be sung in Italian with English supertitles projected over the stage. Patricia Craig sings the title role in tonight's performance. Tickets $25-$75; call 426-5301.

ANDRE PREVIN CONDUCTS an evening of opera featuring soprano Mirella Freni, tenor Peter Dvorsky, and members of the Boston Symphony Orchestra. Selections include the first-act duet from Puccini's *Tosca,* the Letter Scheme from Tchaikovsky's *Eugene Onegin,* and Ravel's *Le Tompeau de Couperin.* The program begins at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $16-$50.

PRO ARTE CHAMBER ORCHESTRA, under the direction of Craig Smith, performs Stavinsky's *L'histoire du soldat,* and Walton's *Façade* at 8 p.m. at Sanders Theatre, Quincy and Kirkland Sts., Cambridge. Tickets $7-$20, $2 discount for students and seniors; call 661-7067.

PIANIST CYNTHIA RAIM performs works by Haydn, Beethoven, Scriabin, and others at 8 p.m. in Jordan Hall, New England Conservatory, 290 Huntington Ave., Boston. A Bank of Boston Celebrity Series presentation with the Pro Musicis Foundation. Tickets $5-$7.50; call 536-2412.

ORION STRING QUARTET performs Beethoven's Quartet No. 2, Bartók's Quarter No. 3, and Dvorak's Quartet in E at 3 p.m. at Kresge Auditorium, Mass. Ave., Cambridge. Free; call 253-2906.

TWENTIETH CENTURY MUSIC, including works by Persichetti, Vaughan Williams, Hindemith, and Kelleway, is performed at 3 p.m. at the All Newton Music School, 321 Chestnut St., West Newton. Tickets $14, $10 for seniors; call 527-4553.

BELMONT OPEN READING of Beethoven's Mass in C at 7:30 p.m. at the First Armenian Church, 380 Concord Ave., Belmont. Sponsored by the Powers Music School. Guest conducted by Elliot Forbes, Emeritus Conductor at Harvard University. Admission $4, $2 for students and seniors; call 484-4896.

HANDEL & HAYDN SOCIETY WITH FORTEPIANIST MELVYN TAN, under the direction of Christopher Hogwood, performs Beethoven's Concerto No. 5, *Emperor,* and Symphony No. 2, and Rossini's Overture to *The Barber of Seville* at 3 p.m. at at Symphony Hall, 301 Mass. Ave., Boston. Tickets $14-$35; call 720-3434.

FLUTIST EUGENIA ZUKERMAN performs works by Handel, Saint-Saens, Tan Mi Zi, and others at 8 p.m. at Edward Pickman Concert Hall, 27 Garden St., Cambridge. Presented by the Longy School of Music. Tickets $12, $9 for students and seniors; call 876-0956.

"A BAROQUE VALENTINE" is presented by the Bach Society of Worcester at 4:30 p.m. in the Great Hall of the Higgins Armory Museum, Worcester. Tickets $10; call (508) 755-3070.

HARVARD GROUP FOR NEW MUSIC presents cellist Laurance Lesser and pianist Randall Hodgkinson at 8 p.m. at Paine Hall, Harvard University, Cambridge. Free; call 495-0583.

SCHOLA CANTORUM. See listing for Sat.

MONDAY

LONGY IMPROVISATIONAL ENSEMBLE performs at 8 p.m. at Edward Pickman Concert Hall, 27 Garden St., Cambridge. Sponsored by the Longy School of Music. Donations accepted; call 876-0956.

"SHAPE-NOTE SINGING FROM THE SACRED HARP," presented by Norumbega Harmony and the Old Cambridge Baptist Church, begins at 7:45 p.m. at the Church, 1151 Mass. Ave., Cambridge. Free; call 648-1009.

TUESDAY

MOZART ARIAS FOR MEZZO SOPRANO are performed at 12:15 p.m. at King's Chapel, School and Tremont Sts., Boston. Free; 227-2155.

PIANIST GUY URBAN performs works by Mozart, Schubert, Chopin, and Schumann at 8 p.m. at Edward Pickman Concert Hall, 27 Garden St., Cambridge. Sponsored by the Longy School of Music. Free; call 876-0956.

WEDNESDAY

MADAMA BUTTERFLY, performed in English by the Salisbury Lyric Opera, begins at 7:30 p.m. at Mechanics Hall, 321 Main St., Worcester. Tickets $15-$25; call (508) 829-6614.

UNDERGROUND COMPOSERS present Schoenberg's *Sechs Kleine Klavierstucke,* Prokofiev's Sonata for Violin and Piano, and original works. Tickets $5; call 730-9817.

THURSDAY

BOSTON SYMPHONY ORCHESTRA, under the direction of Claus Peter Flor, performs a program to include Brahms Violin Concerto, featuring Ida Haendel and Mendelssohn's "Die erste Walpurgisnacht," featuring the Tanglewood Festival Chorus. Performances are tonight, Feb. 17, and Feb. 20 at 8 p.m., and Fri. the 16th at 2 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Open rehearsal Weds. at 7:30 p.m. Tickets $17-$45; call 266-1492.

LYRICUM WOODWIND QUARTET performs works by Reika and Kern, and Spokane's *Journey through Canterbury* at 12:05 p.m. at the MIT Chapel, Cambridge. Free; call 253-2906.

NEW ENGLAND CONSERVATORY WIND ENSEMBLE, under the direction of Frank L. Battisti, presents the first performance of Michael H. Weinstein's Concerto for Wind Ensemble at 8 p.m. at Jordan Hall, New England Conservatory, 290 Huntington Ave., Boston. Free; call 536-2412.

FRIDAY

FLUTIST JEAN-PIERRE RAMPAL performs an all-Bach program at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. A Bank of Boston Celebrity Series presentation. Tickets $20-$25; call 266-1492.

COLLAGE, the resident ensemble at the Smithsonian Institute in Washington, D.C., performs "Toward the Center Out," a program of new music, at 8 p.m. at the Longy School of Music, 1 Follen St., Cambridge. Tickets $10, $5 for students and seniors; call

MONET *SOIRÉE MUSICALE,* featuring Pianist Yvette Roman Schleifer and members of the Boston Symphony Orchestra, begins at 6 p.m. in the Tapestry Gallery of the Museum of Fine Arts, Huntington Ave., Boston. Sponsored by the French Public Library. Tickets $50; call

266-4351.

BENEFIT STREET CHAMBER PLAYERS present a program of the music of violinist Arcangeli Corelli tonight at St. Anne's in the Field Episcopal Church, Rte. 126 and Codman Rd., Lincoln, and tomorrow at First Church Congregational, 11 Garden St., Cambridge. Both performances begin at 8 p.m. Admission $8, $5 for students and seniors; call 491-1933

EMMANUAL CHAMBER ORCHESTRA, conducted by Craig Smith, presents "An Audible Celebration of Mozart's Birthday" to benefit the AIDS Action Committee at 8 p.m. at the Emmanuel Church, 15 Newbury St., Boston. Sponsored by Emmanuel Music. Donation $12, $10 in advance; call 437-6200.

QUINCY SYMPHONY ORCHESTRA, with Israeli pianist and composer Ilan Rechtman, performs at 8 p.m. at the North Quincy High School Auditorium, Quincy. Tickets $6, $5 for students and seniors; call 479-2408.

MIT ADVANCED MUSIC PERFORMANCE by Jee-Hoon Yap, a student of David Deveau, includes works by Liszt and Schumann at 12:05 p.m. at Killian Hall, MIT Building 14, 160 Memorial Dr., Cambridge. Free; call 253-2906.

HAMMOND CASTLE VALENTINE'S CONCERT of classical and popular music, featuring Mark Anderson playing the Castle's 8200-pipe organ, begins at 8 p.m. at the Hammond Castle Museum, 80 Hesperus Ave., Gloucester. Accompanied by baritone Alfredo Cameron of the Boston Opera and Boston Lyric Opera. Tickets $12, $10 in advance; call (800) 649-1930.

BOSTON SYMPHONY ORCHESTRA. See listing for Thurs.

POPULAR, ETC.

FRIDAY

PAUL DRESHER ENSEMBLE performs *Slow Fire,* a rock-opera about consumerism in contemporary society at 8 p.m. at Blackman Auditorium at Northeastern University, 360 Huntington Ave., Boston. Sponsored by Northeastern University's nuArts. Tickets $10-$14.50; call 437-2247.

FOURTH ANNUAL FOLK FOR AMNESTY CONCERT, featuring David Herlihy of O Positive, Robin Lane, and jazz guitarist and composer Alejandro Rivera, begins at 8 p.m. at the Unitarian Church, 630 Mass. Ave., Arlington. Proceeds go to Amnesty International. Tickets $10; call 666-2474.

ORANGE THEN BLUE, a Boston-based 12-piece ensemble, plays tonight with Night Ark, a quartet from New York City, at 8 p.m. at the Strand Theatre, 543 Columbia Rd., Dorchester. Tickets $10, $8 for children and seniors; call 931-2000.

CLASSICAL GUITARIST JONATHAN MISHNE plays at 12:15 p.m. in the Performance Area, State Transportation Building, 1st Floor, Boston. Free; call 227-ARTS.

SATURDAY

CON ALMA, a jazz band featuring Philip Hamilton from Full Circle, Bob Moses of Mozamba, and Bob Gay, three-time winner of a Boston Music Award, performs at 8 p.m. at the Cambridge Center for Adult Education, 41 second St., Cambridge. Tickets $6, $4 for students and seniors; call 577-1400.

LORRAINE LEE AND BENNETT HAMMOND perform at 8 p.m. at the coffeehouse at the Church of St. Andrew, Rte. 114, Marblehead. Admission $5; call 639-1969.

MARY LOU WILLIAMS/GOSPEL JAZZ CONTINUUM CONCERT, featuring the Brandeis Gospel Choir, the New England Mass Choir, and the Brandeis Jazz Ensemble, begins at 8 p.m. at Slosberg Recital Hall, Brandeis University, Waltham. Free; call 736-3740.

PIANIST AND VOCALIST "HY" DIGGS performs at 2 p.m. at the Mall at Chestnut Hill, 199 Beacon St., Chestnut Hill. Free; call 965-3037.

THE SOUNDS OF CONCORD BARBERSHOP CHORUS performs at 7:30 p.m. at the Acton-Boxboro School, Hayward Rd., Acton. Benefit for the Minute Man Association for Retarded Citizens. Tickets $8; call (508) 371-1543.

SUNDAY

CARMEN McRAE performs in the Regattabar's Fifth Anniversary Jazz Festival at 7 and 9:30 p.m. in the Charles Ballroom of the Charles Hotel, 1 Bennett St., Cambridge. Tickets $29.50; call 876-7777.

THE MUSIC OF CANNONBALL ADDERLEY is performed at 3 p.m. at the Strauss Library, Milton Academy, 170 Centre St., Milton. Free; call 696-9108.

MONDAY

JAZZ PIANIST ANDREW EZRIN, of the Herman Johnson Quartet, performs at 1:30 p.m. at the Boston Center for Adult Education, 5 Commonwealth Ave, Boston. Presented by the Retired Persons Association. Free; call 267-2465.

TUESDAY

VOCALIST BOB STOLOFF performs "Impressions," a solo a cappella concert, at 8:15 p.m. the Berklee College of Music. Tickets $2, $1 for seniors; call 266-1400.

THURSDAY

LES SAMPOU AND RICH HARDY, TIM MASON, AND CREEPING ANATOMY perform at the Naked City Coffeehouse, 107 Brighton Ave., Allston. Admission $3; call 254-5478.

CHRIS POWERS AND HIS BIG BAND perform at the Jazz Worcester Society Ball to benefit Jazz Worcester. The music begins at 8 p.m. at the Worcester Marriot Hotel, Commonwealth Ball Room, Worcester. Tickets $20, $15 in advance; call (508) 757-1593.

JAZZ ALTO SAXOPHONIST CHRISTOPHER HOLLYDAY performs at 8 p.m. at the Cohen Auditorium, Tufts University, Medford. Tickets $8; 381-3493.

PATSY KELLY/STORYTELLERS IN CONCERT

Judith Black performs Saturday in Salem.

"MUSIC IN THE AFRO-AMERICAN TRADITION" is performed by Leonard Brown and Bill Lowe at 1 p.m. in the Ell Center Ballroom, Northeastern University, 360 Huntington Ave., Boston. Free; call 437-2671.

FRIDAY

HENRIETTA ROBINSON TRIO performs at 2 p.m. at the Mall at Chestnut Hill, 199 Beacon St., Chestnut Hill. Free; call 965-3037.

TONY BIRD plays African music at 8 p.m. at the New Moon Coffeehouse at the Universalist-Unitarian Church, 16 Ashland St., Haverhill. Admission $6, $5 for members; call (508) 373-9259.

JAZZ FOR LIFE CONCERT, featuring Illinois Jacquet, saxophonist Don Braden, and the Harvard Jazz Ensemble, and others begins at 8 p.m. at the Sanders Theater, Harvard University, Cambridge. A benefit for Oxfam America and the Homeless Committee of Phillips Brooks House. Tickets $5-10; call 493-7623.

POETRY & PROSE

FRIDAY

STORYTELLER NIKKI TILROE performs at 8:30 p.m. at the Puppet Showplace Theatre, 32 Station St., Brookline Village. Tickets $8, $7 for students and seniors; call 731-0526.

TRANSLATION SEMINAR SERIES continues with "A Performance Text of the *Iliad,* a lecture by Stanley Lombardo, at 1 p.m. in rm. 625 of the School of Theology, Boston University, 745 Comm. Ave., Boston. Sponsored by the University Professors Program. Free; call 353-4020.

POET AND ARTS ACTIVIST SONIA SANCHEZ talks and reads from her works at 7 p.m. at the African Meeting House, 46 Joy St., Boston. Donation $3, $1 for children; call 742-1854.

SATURDAY

JUDITH BLACK performs *Banned in the Western Suburbs,* stories about adult passions, choices, and relationships at 8 p.m. at the First Universalist Church, 211 Bridge St., Salem. Sign language interpreted. Tickets $10, $8 for students and seniors; call 631-4417.

YELLOW MOON PRESS celebrates 10 years of publishing at 3 p.m. at the Somerville Museum, 1 Westwood Rd., Somerville. Free; call 628-7894.

SUNDAY

WELL-READ AT THE TRIDENT continues at 4:30 p.m. at the Trident Booksellers & Café, 338 Newbury St., Boston with poets Alicia Gaspar de Alba and Thylias Moss. Sponsored by the Writers League of Boston. Suggested donation $2; call 267-8688.

WORD OF MOUTH READING SERIES continues with Stanley Lombardo in a performance of his translation of Homer's *Iliad* at 2 p.m. at Tapas Restaurant, 2067 Mass. Ave., Cambridge. Admission $2; call 648-2226.

MONDAY

CAMBRIDGE CENTER FOR ADULT EDUCATION presents "Love and Similar Maladies," an evening of poetry featuring Steven Cramer, Marie Howe, and others at 8:15 p.m. at the Spiegel Performance Center in the Blacksmith House, 56 Brattle St., Cambridge. Admission $2; call 547-6789.

POET MARY OLIVER speaks atk 7:30 p.m. in Trim Hall, Babson College, Wellesley. Free; call 239-4573.

STONE SOUP POETRY begins at 8 p.m. at Charlies Tap, 280 Green St., Cambridge. Includes open readings and features Sebastian/Cynthia Mitchell. Admission $3;call 227-0845.

TUESDAY

BOSTON CENTER FOR ADULT EDUCATION **POETRY SERIES** continues with Kosta Demos, founder of the Writer's League of Boston, and Harlen Welsh, read at 7:45 p.m. at 5 Commonwealth Ave., Boston. Admission $2; call 267-4430.

NEW WRITERS' COLLECTIVE presents an open poetry reading for Valentine's Day at 8 p.m. at the Community Church of Boston Center, 565 Boylston St., Boston. Free; call 742-1538.

WEDNESDAY

SEAMUS HEANEY, GRACE PALEY, Jayne Anne Phillips, Sharon Olds, and Gerald Sterns read from their works at "Lovesick," a benefit reading for the American Writers Program. The readings begin at 8 p.m. at Sanders Theatre, Harvard University. Admission $10, $5 for students; call 495-2454.

POET KATE RUSHIN AND AUTHOR BARBARA HELFGOTT HYETT read from their works at 7 p.m. in the Founder's Room at Pine Manor, Chestnut Hill. Free; call 731-7000.

THURSDAY

WINTER COMPANY POETRY SERIES presents readings from the verses of Laurence Hope at noon at the China Trade Center, 2 Boylston St., Boston. Free; call 423-2966.

RALPH JONATHAN WHITE, TERRENCE VAUGHAN, AND CARL SCOVEL read "It Should Happen to a Dog," a one-act play by Wolf Mankiewicz, at 12:15 p.m. at King's Chapel, School and Tremont Sts., Boston. Free; call 523-1749.

ITABARI NJERI signs copies of her book, *Every Good-bye Ain't Gone* at 6:30 p.m. at Barillari Books, 1 Mifflin Pl., Cambridge. Free; call 864-3414.

FRIDAY

TRANSLATION SEMINAR SERIES continues with "Pinder in Translation: One Madman Translating Another?," a lecture by D.S. Carne-Ross, at 1 p.m. in rm. 625 of the School of Theology, Boston University, 745 Comm. Ave., Boston. Sponsored by the University Professors Program. Free; call 353-4020.

TALKS

FRIDAY

BUNTING INSTITUTE presents its annual Rama Mehta Colloquia at 10 a.m. at the Cronkite Graduate Center, 6 Ash St., Cambridge. The topics, "Gender, Technology, and Development" and "Science, Technology, and Gender in Education" will be discussed. Free; call 495-8212.

"JUSTICE, GENDER, AND THE FAMILY" is discussed at 3 p.m. in Building E38-615 of the MIT Press Building, 272 Main St., Cambridge. Free; call 258-8880.

"ORIENTAL MEDICINE AND CHRONIC ILLNESS" is a lecture at 6 p.m. at the New Life Health Center, 12 Harris Ave., Jamaica Plain. Free; call 524-9551.

"U.S. AND WORLD ECONOMIC OUTLOOK" is discussed by a senior editorial panel from *Business Week* magazine at 11:30 a.m. at the Westin Hotel Copley Place, 10 Huntington Ave., Boston. Tickets $30; call 482-1740 for reservations.

NIARA SUDARKASA, PRESIDENT OF LINCOLN UNIVERSITY, speaks at 7:30 p.m. in Sever Hall 113, Harvard University, Cambridge. Free; call 495-1585.

"SPIRITUAL AWAKENING," a lecture on human and planetary transformation begins at 7:30 p.m. today at 142 Elgin St., Newton Center (free), and tomorrow at the Theosophical Society, 122 Bay State Rd., Boston (donation requested). Call 863-8184 for more information.

SATURDAY

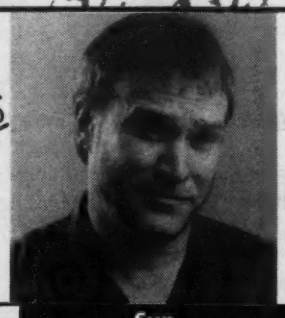
ALLAN ROHAN CRITE, the Boston black artist,

Continued on page 32

Comedy

STITCHES

THIS WEEKEND



Friday, February 9
2 shows
8:30 & 10:30 p.m.
Saturday, February 10
2 shows
9:30 & 11:30 p.m.
from Comic Strip Live
CHANCE LANGTON
CHARLIE HALL
(Fri.) JOHN McPHAIL
(Sat.) JIM LALETTA

Sun., February 11
9 p.m.
Open Mike Night
STEVE TRILLING

Saturdays, 6:30 p.m.
WHODUNIT DINER
featuring
"THE BLUE SWANK"

Tuesday, February 13 • 9 p.m.
R-Tated Hypnotist
FRANK SANTOS

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424-6996 Machine
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COMEDY V
Comedy Magic
Open Mike Nite
Thurs 9pm
Fri. Angry Tuxedos 10 pm
Sat. Tom Cotter Show 10 pm
Remington's 124 Boylston
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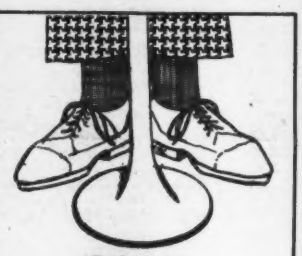

GOT A COMEDY ACT?
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Phœnix
Comedy section

Got a comedy act?
Let it stand up in
Phœnix
comedy section

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Boston Globe Readers
Fri., Feb. 9 at 8, 10, & 11:30 P.M.
THE PAUL D'ANGELO SHOW!
with FRANKIE PACE
and SUE MAGGINES
Sat., Feb. 10 at 8, 10, & 11:30 P.M.
THE KEVIN KNOX SHOW!
with PACE and MAGGINES
Sun., Feb. 11 at 9 P.M.
BOB SIBEL and CHRIS ZITO
Mon., Feb. 12 at 8:30 P.M.
OPEN MIKE NIGHT!
Tues. Feb. 13 at 8:30 P.M.
CHANCE LANGTON
Wed., Feb. 14 at 8:30 P.M.
GEORGE MacDONALD
Thurs. Feb. 15 at 8:30 P.M.
KENNY ROGERSON
Fri., Feb. 16 at 8, 10 & 11:30 P.M.
THE STEVE SWEENEY SHOW!
NICK'S COMEDY STOP
100 Warrenton St.
482-0930
Superb Dinner Show Available

CATCH A RISING STAR
FEBRUARY 7-11

BRIAN REGAN
"The Pat Sajak Show"
& MTV's
"Half Hour Comedy Hour"
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CAROL SISKIND
"The Tonight Show"
Every Mon. & Tues. at 8:30
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Jazz

Willow Jazz Club
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Fri. & Sat., Feb. 9 & 10
JAY BRANFORD SEXTET
Sun., Feb. 11
THE LITTLE-BIG BAND IS STILL IN TOWN
Mon., Feb. 12
PAUL BARRINGER QUARTET
Tues., Feb. 13
JOHN TURNER QUARTET
EVERY WEDNESDAY
THE FRINGE
Thurs.-Fri. & Sat., Feb. 15, 16 & 17
JAMES WILLAIMS MAGICAL TRIO
w/ TONY REEDUS & CHARNETT MOFFIT

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JAZZ LINE (508) 922-2208
APPEARING UPSTAIRS
Fri., & Sat., Feb. 9 & 10
ANDY McGHEE QUARTET
Wed., Feb. 14
SILVER BULLET 15 PIECE BAND
Thurs., Fri. & Sat. Feb. 15, 16 & 17
CHERYL HODGE & HER TRIO
Thurs., Fri. & Sat., Feb. 22, 23 & 24
ANDRÉ WARD QUINTET
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ALL THAT JAZZ.
FOR THE WHO-WHAT-WHERE CHECK THE BOSTON PHOENIX JAZZ SECTION

★★ANNOUNCEMENT★★
HARPERS FERRY
is pleased to announce the return of our weekly Sunday afternoon Jazz Jam. The host will be the ever-popular
JERRY BEAUDOIN TRIO.

Begins THIS SUNDAY, FEB 11 • 4:00 - 8:00 pm

FIVE YEARS OF JAZZ!
REGATTABAR
at the Charles Hotel
Harvard Square, Cambridge
9 Feb Fri 9pm: $10; 11pm: $8; 10 Feb Sat 9pm: $12; 11pm: $11
THE CEDAR WALTON RON CARTER BILLY HIGGINS TRIO
Jazzdom's leading sidemen combine to form one of the deftest trios in the business.
11 Feb Sun 7pm: $12; 9:30pm: $12
THE JIM HALL/ RON CARTER DUO
The Boston premiere of the renowned (but rarely seen together) guitar and bass masters.
13 Feb Tue 9pm–1am: $8;
THE HARPER BROTHERS
A record release party (Remembrance, on Verve) for the swift footed Blakey alums and their quintet.
14 Feb Wed 9pm–1am: $7
REBECCA PARRIS
A loving valentine from Lady P.
15 Feb Thu 9pm–1am: $10; 16 Feb Fri 9pm: $12; 11pm: $10
THE FRANK MORGAN QUARTET
Alto saxist Morgan, heir to the Charlie Parker mantle, with Ronnie Mattheus (p), Cecil McBee (b) and Billy Hart (dm).
17 Feb Sat 9pm: $12; 11pm: $12
JERRY GONZALEZ AND THE FORT APACHE BAND
Trumpeter percussionist Gonzalez brings his cohorts up from New York for a romping Latin jazz evening.
For tickets and information call
CONCERTIX 876-7777

WILLIAM GALISON
Feb 9, Fri: $7.00/show
Feb 10, Sat: $8.00/show
WANNETTA JACKSON
Feb 13; Tues: No Cover, no minimum
ARTHUR PRYSOCK
Feb 14, Wed: $6.00/show
Feb 15, Thur: $7.50/show

Shows at 8PM & 10PM • Parking $1
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THE NIGHTCLUB & GRILLE AT
SCULLERS
WORLD-CLASS JAZZ CABARET
in the Guest Quarters® Suite Hotel (Mass. Pike & Storrow Dr.)

Saturday, February 10th
MARY LOU WILLIAMS-GOSPEL JAZZ CONTINUUM CONCERT
featuring The Brandeis Gospel Choir
and The New England Mass Choir
Melvin Murphy, *Director and*
Brandeis Jazz Ensemble
Ricky Ford, *Director*
Sunday, February 11th
THE CLASSIC, THIRD STREAM, JAZZ FESTIVAL IN CONCETRT
featuring Internationally Acclaimed Cellist
Sonia Wieder-Atherton
with David Kopp
and Ran Blake, *piano*
Rhonda Rider, *cello and*
Brandeis Jazz Ensemble
Ricky Ford, *Director*
performing works of:
Grieg, Dutilleux, J.F. Zygel's, *15 Jewish Songs for Piano and Cello,*
Blake, Ellington & Ford
ADMISSION FREE
Brandeis University
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Both concerts at 8 p.m.
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Jazz
Concerts in the Charles Ballroom of the Charles Hotel
Carmen McRae
Sunday, February 11
at 7:00 & 9:30pm · Tickets $18.50
Eddie Palmieri
Saturday, February 17
at 7:00 & 9:30pm · Tickets $14.50
The New Black Eagle Jazz Band
Sunday, February 18
from 1:00 to 5:00pm · Tickets $14.50
The McCoy Tyner Big Band
Sunday, February 18
at 7:00 & 9:30pm · Tickets $18.50
at Strawberries · Ticketron · Phone Charges at Concertix 876-7777

Continued from page 31

illustrator, and art historian, is discussed at 3 p.m. in the Rabb Lecture Hall, Boston Public Library, Copley Sq., Boston. Presented by Edmund Barry Gaither of the Museum of the National Center for Afro-American Artists and the Museum of Fine Arts. Free; call 536-5400.

"ELIMINATING RACISM: RISING TO THE CHALLENGE is a lecture presented by Bahá'ís of the South Shore at 7:30 p.m. in the Hospitality Room of the Sheraton Tara Hotel, Braintree. Free; call 787-1418.

"SPIRITUAL AWAKENING." See listing for Fri.

SUNDAY

"DOES REPRESENTATIVE GOVERNMENT REPRESENT YOU?" is a lecture by Pamela Wilmot, executive director of Common Cause, at 10:30 a.m. at 44 Commonwealth Ave., Boston. Sponsored by the Ethical Society of Boston. Free; call 739-9050.

"THE F.B.I. FRAME-UP OF REV. ALAN THOMSON," is discussed by Dirk J. Struik, professor emeritus at M.I.T., at 11 a.m. at the Community Church Center, 565 Boylston St., Boston. Free; call 266-6710.

"EL SALVADOR TODAY: Conditions in the Countryside, Human Rights, and the Prospects for Peace" is a report with slides by a delegation that visited El Salvador in January, presented by the Cambridge-El Salvador Sister City Project. It begins at 3 p.m. at the North Prospect Church, Mass. Ave. and Rosland St., Cambridge.

"BOSTON AREA SPEAK-OUT: END ALL U.S. AID TO EL SALVADOR," featuring talks by Howard Zinn, author of *A People's History of the United States,* author Jean-Claude Martineau, and others, begins at 7 p.m. at the Arlington St. Church, Arlington and Boylston Sts., Boston. Donation $2; call 492-8699.

MONDAY

FORMER U.S. REPRESENTATIVE SHIRLEY CHISHOLM discusses "Humanism for Blacks and Whites" at 8 p.m. in Dwight Auditorium, Framingham State College, 100 State St., Framingham. Admission $3; call (508) 626-4512.

CONGRESSWOMAN PAT SCHROEDER discusses "Challenges in America's Future" at 7:30 p.m. at O'Keefe Sports Center, Salem State College, Canal St., Salem. Tickets $12-$40; call (508) 741-6600.

"SEEKING A SPIRITUALITY OF WORK," a lecture by Clyde Evans of the National Center for the Laity, begins at 7:30 p.m. at the Paulist Center Community, 5 Park St., Boston. Suggested donation $7; call 742-4460.

TUESDAY

"THE BLACK CHURCH: the Central Power in the Black Church from an Educational Perspective" is a lecture at 12:15 p.m. at the Harvard Graduate School of Education, Eliot-Lyman Room, 2nd floor, Longfellow Hall, 13 Appian Way, Cambridge. Free; call 495-0740.

"THE HOLY AND THE POOR: MODELS FROM EARLY SYRIAC CHRISTIANITY is a lecture at 10:30 a.m. in rm. 318, Boston University School of Theology, 745 Commonwealth Ave., Boston. Free; call 353-3060.

"EARTHWATCH EXPLORATIONS" is a slide show and lecture at 8:15 p.m. at the Cambridge Center for Adult Education, 56 Brattle St., Cambridge. Mark Cherrington, editor of *Earthwatch Magazine,* presents a preview of future Earthwatch expeditions. Seating is limited. Tickets $1.50; call 547-6789.

"BLACK ON BLACK VIOLENCE: THE RISE OF INNER CITY CRIME," in the Sojourner Truth Lecture Series, begins at 7 p.m. at the African Meeting House, 8 Smith Court, Boston. Donation requested; call 742-1854.

"HOW TO FINANCE AND FACILITATE YOUR EXPORTS" is a panel discussion presented by the Women in World Trade at 5:30 p.m. at the Boston Park Plaza Hotel. Admission $10, $8 for members; call 451-2825.

"WHAT TO DO ABOUT BEING SCARED TO DEATH: MANAGING PANIC ATTACKS" begins at 7:30 p.m. at the Boston Behavioral Medicine Center, 303B Mt. Auburn St., Watertown. Free; call 924-1801.

CIVIL RIGHTS ACTIVIST ROBERT ZELLNER discusses "How Mississippi Really Burned" at 7 p.m. at the Main College Building, Simmons College, 300 the Fenway, Boston. Free; call 738-3116.

"TRADITION AND DEVELOPMENT IN LADAKH," a lecture on the ancient Himalayan community first opened to western tourism in 1974, begins at 8 p.m. in Starr Auditorium, Kennedy School of Government, 79 JFK St., Cambridge. Free; call 491-6132.

"BECOMING A TV NEWS ANCHORMAN" is a talk by Jim Boyd of WCVB TV, at 1 p.m. at the Dudley Branch Library, 65 Warren St., Roxbury. Free; call 442-6186.

"TIME FOR CHANGE: DECIDING TO SWITCH CAREERS" is a workshop at 8 p.m. at Centerpoint, 1120 Beacon St, Ste. G-1, Brookline. Admission $12, $8 for members; call 566-5946.

"DIRECTED MUTATIONS AND NON-DARWINIAN EVOLUTION: WHERE WE STAND TODAY" is a lecture at 8 p.m. in the George Sherman Union Terrace Lounge, 775 Commonwealth Ave., Boston. Free; call 353-2604.

WEDNESDAY

"ART OF THE HARLEM RENAISSANCE" is discussed by architectural and urban designer Rosalyn Elder at 8 p.m. at the Blacksmith House, 56 Brattle St., Cambridge. Sponsored by the Cambridge Center for Adult Education. Admission $1.50; call 547-6789.

"ECONOMIC DISCOURSE ON RACE AND GENDER" is a lecture by Janet Seiz, a fellow at the Bunting Institute, at 3:30 p.m. in the Gilman Room of Agassiz House, Radcliffe College, 10 Garden St., Cambridge. Free; call 495-8212.

"GREAT VOCATIONS: LITERATURE — THE LIBRARY OF AMERICA" a lecture by Harvard University professor emeritus Daniel Aron, begins at at 8 p.m. at the Cambridge Forum, 3 Church St., Harvard Sq., Cambridge. Free; call 876-9644.

ADVERTISING CLUB OF GREATER BOSTON presents David Martin, creator of the "Virginia is for Lovers" campaign, at 6 p.m. at the Royal Sonesta Hotel, Memorial Dr., Cambridge. Tickets $25, $20 for members; call 262-110 for reservations.

"METHODS TO IDENTIFY A WIFE'S MAIDEN NAME" is a lecture by David Dearborn, fellow of the American Society of Geneologists, at 5:30 p.m. at the New England Historical Genealogical Society, 99 Newbury St., Boston. Free; call 536-5740.

JACQUELYN GALTES, PRESIDENT OF THE NATIONAL ASSOCIATION OF NEGRO BUSINESS AND PROFESSIONAL WOMEN'S CLUBS, speaks at 7:30 p.m. in Sever Hall 113, Harvard University, Cambridge. Free; call 495-1585.

***BOSTON GLOBE* COLUMNIST ROBERT A. JORDAN** speaks at 7 p.m. at the Central Branch of the Somerville Public Library, 79 Highland Ave., Somerville. In celebration of Black History Month. Free; call 623-5000.

"THE VALUES OF ART AND THE VALUES OF THE COMMUNITY" is a lecture by R.W. Hepburn, professor of Philosophy at the University of Edinburgh, at 8:15 p.m. in rm. 107 of the Arthur G.B. Metcalf Center for Science and Engineering, 590 Commonwealth Ave., Boston. Free; call 353-3067.

THE LIFE AND MUSIC OF WILLIAM GRANT STILL will be discussed by his daughter, Judith Anne Still, at 10:30 a.m. in rm. 354 of the Ruggles Building, Northeastern University, 360 Huntington Ave., Boston. Free; call 437-2671.

THURSDAY

"THE POLITICS OF UNDERWEAR" is discussed by fashion historian Linda Martin at 8 p.m. in East India Marine Hall, Peabody Museum, East India Sq., Salem. Tickets $7, $5 for members; call (508) 745-1876.

"EVALUATING EMPLOYMENT AND TRAINING PROGRAMS" is a lecture at 12:30 p.m. at the Center for Research on Women, 828 Washington St., Wellesley. Free; call 431-1453.

"MAN/WOMAN MYSTERY" is the next lecture in the "Magic Carpet Ride Series" sponsored by the international Emin Foundation at 7:30 p.m. at 66 Marlborough St., Boston. Admission $5; call 648-6811.

BUSINESS PROTOCOL BREAKFAST SERIES presents a lecture and breakfast at 8 a.m. at the Ritz-Carlton, 15 Arlington St., Boston. Today's subject is Canada; the speakers are David Ulin, partner at Palmer and Dodge; Wendell Sanford, Canadian Consul and Commissioner; and Jacques Gagnon of the Quebec Delegation in New England. Sponsored by Katherine Kane Inc. as part of the hotel's International Cultural Festival. Tickets $25; call 536-5700 for reservations.

"HIGH SPEED TRAINS AND THE FUTURE OF TRAVEL" is the topic for a lecture by Larry Salci, President of Bombadier Corporation, at 6:15 p.m. at the Ritz-Carlton Hotel, 15 Arlington St., Boston. Buffet. Sponsored by the World Affairs Council. Tickets $35; call 536-5700 for reservations.

SIERRA CLUB'S GERRY TULMAN speaks about the club and environmental issues facing New England at 7 p.m. at REI, 279 Salem St., Reading. Free; call 944-5103.

"THE AMERICAN FRONTIER" is a slide lecture by photographer Rob Halpern at 7:30 p.m. at the Habitat Institute for the Environment, 10 Juniper Rd., Belmont. Admission $3, free for members, call 489-5050.

"WILL THE READ PAUL REVERE PLEASE STAND UP" is a lecture at 12:15 at the Old South Meeting House, Washington and Milk Sts., Boston. Admission $1.75 for adults, $1.25 for seniors and students, and $.50 for children; call 482-6439.

THE MERITS OF BLACK HISTORY MONTH are discussed at 8 p.m. at the Cambridge Multicultural Arts Center, 41 Second St., Cambridge. Free; call 577-1400.

"CAN WORLD OPINION AFFECT HUMAN RIGHTS VIOLATIONS?: THE CASE OF THE BAHA'IS IN IRAN" is a lecture by Katherine Bigelow Deputy Director of the Office of External Affairs of the National Spiritual Assembly of the Baha'is of the U.S. Presentation begins at 4 p.m. in rm. 334 of Pound Hall, Harvard Law School, 1563 Mass. Ave., Cambridge. Free; call 495-9362.

"THE HUNGRY AND THE HOMELESS" is a lecture by Shoshanah Pakciarz, director of Project Bread, at 8 p.m. at Centerpoint, 1120 Beacon St, Ste. G-1, Brookline. Admission $10, $8 for members; call 566-5946.

"BLACK HOLES ARE SPECIAL" includes a lecture, film, and telescopic observation and begins at 8 p.m. at the Phillips Auditorium of the Center for Astrophysics, 60 Garden St., Cambridge. Free; call 495-7461.

"INSIDE AN ARCHITECTURE FIRM," sponsored by the Boston Society of Architects, begins at 5:45 p.m. at TRO/The Ritchie Organization, 80 Bridge St., Newton. Presentation includes a tour, slide show, and discussion of an architectural firm. Admission $7; call 951-1433.

FRIDAY

AUTHOR CHARLOTTE DAVIS KASL discusses her book, *Women, Sex, and Addiction: A Search for Love and Power,* at 7:30 p.m. at Interface 552 Main St., Watertown. Tickets $10; call 924-1100.

ATTALAH SHABAZZ, DAUGHTER OF MALCOM X, speaks at 7 p.m. in Austin Hall, Ames Courtroom, Harvard University Law School, Cambridge. Free; call 495-1585.

BEETHOVEN SPECIALIST OWEN JANDER discusses the poetic sources of Beethoven's works at 11:15 a.m. at the All Newton Music School, 321 Chestnut St., West Newton. Admission $10, $14 with lunch; call 527-4553 for reservations.

BENEFITS

FRIDAY

FOURTH ANNUAL FOLK FOR AMNESTY CONCERT, featuring David Herlihy of O Positive, Robin Lane, and jazz guitarist/composer Alejandro Rivera, begins at 8 p.m. at the Unitarian Church, 630 Mass. Ave., Arlington. Proceeds go to Amnesty International. Tickets $10; call 666-2474.

"VALENTINE'S EXPRESS" DANCE PARTY AT SOUTH STATION begins at 9 p.m. on the concourse of the South Station on the MBTA's Red Line in Boston. Sponsored by KISS-108 FM radio to benefit the Midtown Cultural District Task Force. Tickets $15-$25; call 423-1293.

SATURDAY

SKATING PARTY, sponsored by Black Women for Policy Action, begins at 2 p.m. at Chez-Vous Rollerway, 11 Rhoades St., Dorchester. Benefits Bruce Wall Ministries, Inc. Admission $5 (includes skates), family rates available; call 491-2202.

VALENTINE'S DANCE FEATURING THE BLUE SUEDE BOPPERS to benefit the Kendall Center for the Arts begins at 9 p.m. at the Center, 226 Beech St., Cambridge. Tickets $8; call 489-4090.

THE SOUNDS OF CONCORD BARBERSHOP CHORUS performs at 7:30 p.m. at the Acton-Boxboro School, Hayward Rd., Acton. Benefit for the Minute Man Association for Retarded Citizens. Tickets $8; call (508) 371-1543.

SUNDAY

ROCK BANDS PLAY FOR CANCER RESEARCH IN MEMORY OF DOM LEONE. Leone was a member of the rock band, Ed's Redeeming Qualities, who died of cancer in November. The benefit begins at 3 p.m. at Necco Place, 1 Necco Place, Boston, and continues at 8 p.m. at the Channel, 25 Necco St., Boston. See Clubs listings for more information. Tickets $10 for combined shows; call 451-1905.

"CARING HEARTS" VALENTINE'S DANCE to benefit the Elderly Nutrition Programs begins at 8 p.m. at Lafayette Place, Boston. Tickets $25; $5 for seniors; call 725-3958.

WEDNESDAY

SEAMUS HEANEY, GRACE PALEY, Jayne Anne Phillips, Sharon Olds, and Gerald Sterns read from their works at "Lovesick," a benefit reading for the American Writers Program. The readings begin at 8 p.m. at Sanders Theatre, Harvard University. Admission $10, $5 for students; call 495-2454.

THURSDAY

SPORTS MEMORABILIA AUCTION begins at 7 p.m. at the Hawkes Field House at Reading Memorial High School at 7 p.m. Skinner, Inc. auctions off Celtics and Bruins tickets, Marvin Hagler's boxing gloves, Larry Bird's jersey, and more to benefit the Birchmeadow School in Reading and the Massachusetts Coalition for the Homeless. Admission $5; call 451-0707.

Robin Lane plays at an Amnesty International folk show Friday.

ART LISTINGS

Lois Greenfield's Locomotion, *at the Photographic Resource Center*

GALLERIES

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment.

AKIN GALLERY (266-3535), 476 Columbus Ave., Boston. Tues.-Sat. 11 a.m.-6 p.m. Through Feb. 24: photographs by Akin/Ludwig, Christian Anderson, and Stephen DiRado.

ALPHA GALLERY (536-4465), 121 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Feb. 28: "Reed Kay, Recent Paintings."

ANDREA MARQUIT FINE ARTS (859-0190), 207 Newbury St., Boston. Sat. 11 a.m.-5 p.m. Through Feb. 28: "The Reductive Image," works by Michael K. Bisbee, John Bolles, Wilfredo Chiesa, David Diao, Jim Jacobs, James Rosati, and Fanny Sanin.

ARDEN GALLERY (247-0610), 286 Newbury St., Boston. Tues.-Fri. 10 a.m.-7 p.m., Sat. and Sun. noon-5 p.m. Through Mar. 10: "Personal Landscapes," by Sally Bishop, and "Inside Stores," by Paula Clendenin. Exhibits include mixed-media drawings on paper and canvas.

ART INTENTIONS (871-9747), 2053 Washington St., Hanover. Mon.-Fri. 10 a.m.-9 p.m., Sat. 10 a.m.-6 p.m., Sun. noon-6 p.m. Through Feb. 14: late 19th- and early 20th-century American artists. Feb. 16-24: porcelain vessels by Marsha Klein, and oil pastels by Pat Strain.

ARTISTS AND COMPANY (235-3398), 564 Washington St., Wellesley. Mon.-Sat. 10 a.m.-5:30 p.m. Contemporary and wearable art.

ARTISTS FOUNDATION GALLERY AT CITYPLACE (227-2787), State Transportation Bldg., Park Plaza, Boston. Tues., Wed., Fri. 11 a.m.-6 p.m.; Thurs., 11 a.m.-8 p.m.; Sat. noon-4 p.m. Through Mar. 17: "Lamporama '90," lamps by regional woodworkers, metalworkers, architects, glassworkers, papermakers, sculptors, and others. A collaborative exhibit with the Bank of Boston Gallery. Reception Feb. 13, 5-7:30 p.m.

BANK OF BOSTON (434-6214), 100 Federal St., 36th floor, Boston. Mon.-Fri. 9:30-11:30 a.m. and 2-5 p.m. Through Mar. 17: "Lamporama '90," lamps by regional woodworkers, metalworkers, architects, glassworkers, papermakers, sculptors, and others. A collaborative exhibit with the Artists Foundation.

BETH URDANG FINE ART (424-8468), 207 Newbury St, Boston. Sat. 10 a.m.-6 p.m. American Modernism (1915-45), major abstract movements of the post-World War II era, and occasional shows of contemporary art. Paintings, sculpture, and works on paper are featured.

BOSTON CENTER FOR THE ARTS. — Mills Gallery (426-7700), 549 Tremont St., Boston. Tues.-Sat. noon-4 p.m., Thurs. until 7 p.m. Through Mar. 3: "Women on Women," installations by Mary Pistolese and Carol Driscoll.

BOSTON PSYCHOANALYTIC SOCIETY (266-0953), 15 Comm. Ave., Boston. Mon.-Fri. 9 a.m.-5 p.m. Through Mar. 28: "Juxtapositions," a mixed-media exhibit by Marian Lazar, Susan Anderson, Steve Gildea, and Toby Atlas.

BRICKBOTTOM GALLERY (625-6600, x2985), 1 Fitchburg St., Somerville. Thurs.-Fri. 3-7 p.m., Sat.-Sun. noon-5 p.m. Through Mar. 2: "27: An Exhibition of 27 Grant Winners in the Visual Arts." Feb. 15: Artist talk and slide show, 7 p.m.

CAFÉ FLORIAN (247-6600), 85 Newbury St., Boston. Mon.-Thurs. 8:30 a.m.-11 p.m., Fri.-Sat. until 1 a.m., Sun. 10 a.m.-10 p.m. Through Feb. 28: Ellie Finn, Tom Hall, Amy Kaufman, and Michael Riley.

CAMBRIDGE ART ASSOCIATION (876-0246) University Place Gallery, 124 Mt. Auburn St., Cambridge. Mon.-Fri. 8 a.m.-6 p.m., Sat. 9 a.m.-1 p.m. Through Mar. 2: "hunger: a world concern." Sponsored by Bread and Circus.

CAMBRIDGE MULTICULTURAL ARTS CENTER (577-1400), 41 Second St., Cambridge. Mon.-Fri. 11 a.m.-4 p.m. Through Feb. 9: "The Reunion," a photo-historical journal of a century of links between the African-American communities in Cambridge and Boston. Through Feb. 16: "A Multicultural Valentine," a group show addressing crime, drug addiction, racism, homelessness, and other social issues which plague urban communities.

CANDACE WHITTEMORE LOVELY STUDIO (262-8551), 30 Ipswich St., Boston. Mon.-Fri. 10 a.m.-5 p.m. Ongoing: oil paintings and prints by Candace Whittemore Lovely.

CAREY MEMORIAL LIBRARY (969-9697), Piper Gallery, 1874 Mass. Ave., Lexington. Mon.-Thurs. 9 a.m.-9 p.m., Fri. 9 a.m.-6 p.m., Sat. 9 a.m.-5 p.m., Sun. 1-5 p.m. Through Feb. 28: "Explorations," prints, drawings, and papercastings by Ellen Milan.

CENTERPOINT (566-5946), 1120 Beacon St., Suite 1G, Brookline. Mon.-Thurs. 9 a.m.-5 p.m., Fri. 9 a.m.-3 p.m. Through Feb. 28: works by Israeli-American artist Mickie Klugman-Caspi, including illuminated *ketubot* (marriage certificates), *mizrahim* (wall ornaments), and calligraphy.

CHAPEL GALLERY (332-7782), Second Church, 60 Highland St., West Newton. Thurs.-Sun. 1-4 p.m. Through Feb. 25: a mixed-media exhibit of abstract imagery by Rugh Fields, Jeff Hendrick, and Malinda Stapleford.

CLARK GALLERY (259-8303), Lincoln Station, Lincoln. Tues.-Sat. 10 a.m.-5 p.m. Through Feb. 23: three-dimensional scenes of Boston made with discarded material from city streets.

COPLEY SOCIETY OF BOSTON (536-5049), 158 Newbury St., Boston. Tues.-Sat. 10:30 a.m.-5:30 p.m. The Copley Society hosts two juried all-media exhibits. Through Mar. 3: "Student Show."

88 ROOM (522-7782), 107 Brighton Ave., Allston. Thurs.-Sat. noon-6 p.m. Through Feb. 17: "Unknown New York," a group show curated by Winston C. Robinson.

EMERSON UMBRELLA CENTER (508-371-0620), 40 Stow St., Concord. Mon.-Fri. 9 a.m.-5 p.m. Through Feb. 23: lithographs by C. David Thomas.

FEDERAL RESERVE BANK GALLERY (973-3454), 600 Atlantic Ave., Boston. Mon.-Fri. 10 a.m.-4 p.m. Through Feb. 23: "Under This Vast Blue Sky," a show of paintings by members of the Kaji Aso Studio.

FRAME STUDIO (244-3666), 1178 Walnut St., Newton Highlands. Tues.-Thurs. 10 a.m.-6 p.m., Fri.-Sat. 10 a.m.-5 p.m. Through Feb. 28: batik paintings by Margaret H. Primack.

FRENCH LIBRARY (266-4351), 53 Marlborough St., Boston. Tues.-Sat., 10 a.m.-5 p.m., Wed. and Thurs. until 7 p.m. Through Feb. 28 "Salon Noir 1990," paintings and sculpture by Nick Lawrence.

GALLERY NAGA (267-9060), 67 Newbury St., Boston. Tues.-Sat. 10 a.m.-5 p.m. Through Feb. 24: recent works in mixed media by Lori Hamermesh.

GALLERY ON THE GREEN (861-6044), 1837 Mass. Ave, Lexington. Tues.-Sat. 10 a.m.-5 p.m. Feb. 15-Mar. 17: "Fences, Hedges, and Walls," paintings by James Rayen.

GENOVESE GALLERY (426--9738), 535 Albany St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Feb. 15: installations by Jay Swift.

GOODTIMES GALLERY (776-3764), 25 LaGrange St., Boston. Thurs.-Sat. noon-5 p.m. Through Feb. 23: "WOMEN'ZONE: A Reclamation Project in the Combat Zone," paintings, drawings, and installations. Reception Feb. 9, 7:30-11 p.m.

GUILD OF BOSTON ARTISTS (536-7660), 162 Newbury St., Boston. Tues.-Sat. 10 p.m.-5 p.m. Through Mar. 17: Winter Members Show.

HALEY & STEELE (536-6339), 91 Newbury St., Boston. Mon.-Fri. 10 a.m.-6 p.m., Sat. 10 a.m.-5 p.m. Prints with historical, sporting, marine, architectural, and botanical themes.

HARCUS GALLERY (262-4445), 210 South St., Boston. Tues.-Sat. 9:30 a.m.-5:30 p.m. Through Feb. 24: "Peter Blum Edition," a group show of prints published by Peter Blum.

HARVEY AND COMPANY (536-8025), 251 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m., Wed. until 7 p.m. Specializes in custom-made jewelry. Feb. 11-Mar. 10: small figurative images in torn Coloraid paper by Ellen Lebow. Reception Feb. 11, 2-5 p.m.

HEBREW CENTER FOR THE AGED (325-8000), Daniels Art Gallery, 1200 Centre St., Boston. Features works by residents of the Center. "The Agelessness of Art," paintings by Cele Moros and sculpture by Louis Schwartz.

HOWARD KLINE GALLERY (508-546-7706), 150 Upper Main St., Rockport. Sat. and Sun. 1-5 p.m. Contemporary watercolors, oils, and paintings by Howard Kline.

HOWARD YEZERSKI GALLERY (426-8085) 186 South St., Boston. Tues.-Fri. 10 a.m.-5:30 p.m. Feb. 10-Mar. 14: "John Coplans: Self Portraits 1984-1989," an exhibition of photographs, and "Alexis Rockman: Works on Paper," works in watercolor monotyping.

JUDI ROTENBERG GALLERY (437-1518), 130 Newbury St., Boston. Mon.-Sat. 10 a.m.-6 p.m. Through Feb. 25: "Personal Visions," a group show.

JULIA SAUL GALLERY (508-443-7078), 359 Boston Post Rd. (Rte. 20), Sudbury. Tues.-Fri. 10 a.m.-6 p.m., Thurs. until 8 p.m., Sat. 10 a.m.-5 p.m. Through Mar. 2: "Summerscapes '89," miniature oils and watercolors of Maine landscapes, by Wendy Seligman Lewis.

KINGSTON GALLERY (423-4113), 129 Kingston St., Boston. Wed.-Sun. noon-6 p.m. Through Feb. 25: "Before and After."

KIKU SUI GALLERY (227-4288), 101 Charles St., Boston. Wed.-Mon. 11 a.m.-6 p.m. Changing exhibits of 19th-and 20th-century Japanese prints. Through Mar. 2: "World of Animals," prints by Toshi Yoshida.

LEVINSON KANE GALLERY (247-0545), 14 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Feb. 10: recent paintings and works on paper by Carol Pylant.

LINCOLN PUBLIC LIBRARY (891-1616), Bedford Rd., Lincoln. Mon., Wed., and Thurs. 9 a.m.-8:30 p.m., Tues. and Fri. 9 a.m.-6 p.m., Sat. 10 a.m.-5 p.m. Through Feb. 23: "It's Better Than Wall Drugs," images combining painting with satirical titles.

MARIO DIACONO GALLERY (437-7706), 84 Peterborough St., Boston. Wed.-Sat. noon-5 p.m. Through Feb. 24: photographs by Doug and Mike Starn.

METROPOLIS (267-4825), 224 Newbury St., Boston. Tues.-Sat. 10 a.m.-6 p.m., Sun. 1-5 p.m. Through Feb. 18: a tribute to Robert Hoppe, with original paintings and limited editions of Hoppe's dream visions and theatrical stage set. To benefit the Hospice at Mission Hill for people with AIDS. Reception Feb. 9, 6-10 p.m.

NEMASKET GALLERY (508-999-4436), 56 Bridge St., Fairhaven. Mon.-Fri. 9 a.m.-4 p.m., Sun. 1-4 p.m. Through Feb. 28: "Into the Ink: Printmaking Artists Working on Glass, Wood, Paper, and Fabrics."

NEWMAN GALLERY (262-9063), 205 Newbury St., Boston. Mon.-Fri 10 a.m.-6 p.m., Sat. 11 a.m.-5 p.m., Sun. noon-5 p.m. Works by French and American Impressionists.

NEWTON FREE LIBRARY (552-7145), 414 Centre St., Newton Corner. Mon.-Fri. 9:30 a.m.-6 p.m., Thurs. until 9 p.m., Sat. 9:30 a.m.-5 p.m. Through Feb. 28: recent paintings by Martha Friedman, and the "Emprise Private Collection," fossils and artifacts made available by Paul Thurman.

NEWTONVILLE LIBRARY (527-3960), 345 Walnut St., Newtonville. Mon.-Fri. 9:30 a.m.-6 p.m., Thurs. until 9 p.m., Sat. until 5 p.m. Drawings and sculpture by David Parziale.

NIELSEN GALLERY (266-4835), 179 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Feb. 10: "American Studio Furniture: The New England Contingent," a show of contemporary furniture in conjunction with an exhibition at the Museum of Fine Arts. Through Feb. 10: new paintings by Bill Thompson.

NOSTALGIA FACTORY (236-8754), 324 Newbury St., Boston. Mon.-Sat. 11 a.m.-7 p.m., Sun. noon-6 p.m. Through Feb. 28: "Illustrations of Note," a exhibition of period sheet music.

ORIGINS GALLERY OF TRIBAL ARTS (277-0530), 1382 Beacon St., Brookline. Tues.-Sat. 11 a.m.-6 p.m., Thurs. until 7 p.m., Sun. 1-5 p.m. Through Feb. 28: "Common Threads: Textile Arts of Africa, Asia, and Latin America," textiles from Bolivia, Guatemala, India, Afghanistan, Indonesia, and Africa.

PAUL SOROTA FINE ARTS (267-1551), 224 Newbury St., Boston. Mon.-Sat. 10 a.m. to 6 p.m., Wed.-Fri. until 9 p.m., Sun. 1-5 p.m. Ongoing: exhibition of stone sculptures from Zimbabwe. Through Feb. 22: "Work for the '90s," works in cast paper by Neil Loeb.

PUCKER SAFRAI GALLERY (267-9473), 171 Newbury St., Boston. Mon.-Sat. 10 a.m.-5:30 p.m. Through Feb. 24: sculpture and works on paper by German artist Ernst Barlach (1870-1938) Through Feb. 14: "The Four Seasons: New England," pastels by Jim Schantz. A portion of the proceeds from the Schantz exhibit will be donated to local homeless shelters. Reception Feb. 10, 3-6 p.m.

RANDALL BECK GALLERY (266-2475), 168 Newbury St., Boston. Mon.-Fri. 9:30 a.m.-5:30 p.m. Through Feb. 24: "New Talent: Work by Samuel Earle, Gregory Gomex, Susan Podshadley," a mixed-media exhibit.

ROCCO'S (723-6800), Gallery Without Walls, State Transportation Bldg., 5 Charles Street, Boston. Mon.-Fri. 11:30 a.m.-2:30 p.m., 5:30-11 p.m. Sat. and Sun. 12-3 p.m., 5:30-11:30 p.m. Through Feb. 22: paintings by French artist Jean-Pierre Levet and sculpture by Richard Aliberti.

RUTHERFORD GALLERY (266-9636), Through Feb. 17: acrylic paintings by Rona Conti, and handmade paper by Steven McNulty.

SCITUATE ART ASSOCIATION (545-6150), 131 Front St., Scituate Harbor. Tues.-Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Original paintings, monoprints, photography, sculpture, and crafts by gallery artists.

SOCIETY OF ARTS AND CRAFTS (266-1810), 175 Newbury St., Boston. Mon.-Sat. 10 a.m.-6 p.m., Sun. noon-5 p.m. Through Feb. 10: "American Studio Furniture: The New England Contingent," an exhibition curated by woodworkers Tom Loeser and Rosanne Somerson. — 101 Arch St., Boston. Mon.-Fri. 11 a.m.-7 p.m.

SOMERVILLE PUBLIC LIBRARY (623-5000), 79 Highland Ave., Somerville. Through Feb. 15: "Constructed Paintings," works by Phyllis Ewen.

SOUTH SHORE ART CENTER (383-9548), 119 Ripley Rd., Cohasset. Mon.-Fri. 10 a.m.-4 p.m., Sat. 10 a.m.-1 p.m., Sun. 1-4 p.m. Through Feb. 16: "Connecting: Hillier, Nason, Peters," a group show of watercolors, watercolors with mixed media, and monotype.

THE SPACE (445-9016), 788 Columbus Ave., Boston. Wed.-Sat. noon-5 p.m. Through Mar. 3: "Talking Walls," an interactive painting, sculpture and sound installation by Steve Picker.

STARR GALLERY (965-7410), Leventhal-Sidman Jewish Community Center, 333 Nahanton St., Newton. Sun.-Thurs. 10 a.m.-4 p.m., Tues. and Wed. 6-9 p.m., Fri. 10 a.m.-2 p.m. Through Feb. 18: "In Translation: Russian Artists in the Boston Community," an exhibition and sale of recent sculpture, paintings, and ceramics.

STATE STREET BANK, 225 Franklin St., Boston. Concourse Gallery open Mon.-Fri. 9 a.m.-5 p.m. Through Feb. 28: "Architecture 1889-1989: The Boston Architectural Center Contribution," a centennial exhibition by the BAC including drawings and sketches of buildings. Call 536-3170.

TEN ARROW GALLERY (876-1117), 10 Arrow St., Cambridge. Mon-Sat. 10 a.m.-6 p.m., Thurs. 10 a.m.-9 p.m. Through Mar. 4: "Lathe-Turned Furniture."

THAYER GALLERY (843-3580), Thayer Academy, Braintree. Mon.-Fri. 8 a.m.-3 p.m. Through Feb. 16: Braintree Art Association exhibit. Includes work in oil, watercolor, and pastels.

THOMAS SEGAL GALLERY (292-0789), 207 South St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Feb. 28: sculpture, furniture, and works on paper by Donald Judd.

29 NEWBURY (536-0290), 29 Newbury St., Boston. Daily 11:30 a.m.-1:30 a.m. Through Feb. 17: abstract surrealist paintings by Ian Coville.

VERA GALLERY (424-8333), 286 Newbury St., Boston. Tues.-Fri. 10 a.m.-6 p.m., Sat. and Sun. noon-5 p.m. Devoted exclusively to contemporary Russian art.

VOSE GALLERIES (536-6176), 238 Newbury St., Boston. Mon.-Fri. 8 a.m.-5:30 p.m., Sat. 9 a.m.-4 p.m. Through Feb. 28: annual exhibition of oils, watercolors, and pastels.

ZOE GALLERY (536-6800), 207 Newbury St., Boston. Tues.-Sat. 10 a.m.-6 p.m., Sun. noon-5 p.m. Through Mar. 3: works by Darryl Zeltzer.

MUSEUMS

ART COMPLEX MUSEUM (934-6634), 189 Alden St., Duxbury. Wed.-Sun. 1-4 p.m. Free. Through Mar. 18: "Jan Selman: Cape Cod Year," pastel paintings depicting the seasonal changes in light and atmosphere on Cape Cod; and "A Slice of the City," works with urban themes by sculptor Ernest Montenegro.

BERKSHIRE MUSEUM (413-443-7171), 39 South St., Pittsfield. Tues.-Sat. 10 a.m.-5 p.m., Wed. until 8:30 p.m., Sun. 1-5 p.m. Through Mar. 25: "Drawings from the Philip Guston and Clark Coolidge Exchange," and "In the Drowning Pool: A Video Installation by Rita Myers."

BOSTON PUBLIC LIBRARY (536-5400, x366), Copley Sq., Boston. Mon.-Thurs. 9 a.m.-9 p.m., Fri. and Sat. 9 a.m.-5 p.m. Art and architecture tours given on Mon. at 2:30 p.m., on Tues. and Wed. at 6:30 p.m., and on Thurs. and Sat. at 11 a.m. Through Mar. 29 in the Great Hall: "Allan Rohan Crite: An Artist's Quest," a collection of paintings, prints, and drawings. Through Feb. 28 in the Research Library: "Africa Publishes," an exhibition of children's books from 20 African countries. Through Feb. 28 in the Wiggins Gallery: "Bernard Chaet: Five Decades of Drawing," and "Play Ball," photographs of such baseball heroes as Babe Ruth, Lou Gehrig, Ted Williams, Joe DiMaggio, Cy Young, and Dizzy Dean. Through Feb. 28 in the Boston Room: "Boston Afro-American Artists," a collection of paintings, photographs, and sculpture. Through Mar. 5: "A Salute to Boston," drawings and prints by contemporaray artists with ties to Boston.

CARDINAL SPELLMAN PHILATELIC MUSEUM (894-5735), 235 Wellesley St., Weston. Tues.-Thurs. 9 a.m.-4 p.m., Sun. 1-5 p.m. Free. Exhibitions of American and foreign stamps, antique post-office games, and other postal memorabilia.

CHILDREN'S MUSEUM (426-8855), Museum Wharf, 300 Congress St., Boston. Tues.-Sun. 10 a.m.-5 p.m., Fri. until 9 p.m. Admission $6, $5 for children over two and seniors, $2 for one-year-olds, $1 for all on Fri. after 5 p.m. The museum includes a Japanese house, a comic-strip-making station, and art by local children reflecting their ideas on the future. "Ahead to the Past" features a depiction of a Jewish family in 1930s Boston. "What If You Couldn't ...?," an exhibition to help children and others gain a better understanding of disabilities and people with special needs. **Sat:** a bicycle repair workshop on ball bearing adjustments begins at 11 a.m.

CLARK ART INSTITUTE (413-458-9545), 225 South St., Williamstown. Tues.-Sun. 10 a.m.-5 p.m. Free. Feb. 10-Mar. 25: prints by Käthe Kollwitz, and "Rouen Re-Viewed," paintings prints, and drawings.

COMPUTER MUSEUM (423-6758), 300 Congress St., Boston. Tues.-Sun. 10 a.m.-5 p.m., Fri. until 9 p.m. Admission $5, $4 for students and seniors, free for children under five, half-price for all Fri. 5-9 p.m. Tours on Sat. and Sun. at 1:30 and 3 p.m. Robot shows and computer-animated films presented daily. Includes a collection of robots and interactive computers; "The Honeywell Animals," sculptures made from computer components; "Design a Deck," an interactive exhibit for would-be architects; and historical exhibits.

CURRIER GALLERY OF ART (603-669-6144), 192 Orange St., Manchester, NH. Tues.-Sat. 10 a.m.-4 p.m., Thurs. until 10 p.m., Sun. 2-5 p.m. Free. Includes American and European paintings and sculpture from the 13th through the 20th centuries. Through Apr. 29: "'A Classic Usonian!' Frank Lloyd Wright's 1950 House for Isadore J. and Lucille Zimmerman." Through May 6: "Josef Albers: Formulation: Articulation," an exhibition of silkscreen prints.

CUSTOM HOUSE MARITIME MUSEUM (508-462-8681), 25 Water St., Newburyport. Mon.-Sat. 10 a.m.-4 p.m., Sun. 1-4 p.m. Admission $2, $1 for children five to 12. The museum is housed in a Greek Revival building designed by Robert Mills.

DANFORTH MUSEUM OF ART (508-620-0050), 123 Union Ave., Framingham. Wed.-Fri. noon-4:30 p.m., Sat. and Sun. 1-4:30 p.m. Admission $3, $2 for students and seniors, free for children. Ongoing: "Masks: Making Faces," an exhibition on ancient and ethnic masks and contemporary works; and "For the Armchair Traveler: Three Centuries of British Works on Paper," with etchings, engravings, and lithographs. Through Apr. 1: "Louis Sullivan: Unison With Nature," featuring architectural ornaments in a variety of materials; and "American Art Posters of the 1890s." Through Apr. 22: "America Worked: The 1950s Photographs of Dan Weiner," and "'50s Ad Work: Photographs by Ralph Bartholomew and Ruzzie Green." Reception Feb. 9, 5-7 p.m.

DeCORDOVA MUSEUM (259-8355), Sandy Pond Rd., Lincoln. Tues.-Fri. 10 a.m.-5 p.m., Sat. and Sun., noon-5 p.m. Guided tours at 2 p.m. on Sat. and Sun. Admission $3, $2 for students and seniors. Contemporary American art, with an emphasis on New England artists.

— Sculpture Park, daily 8 a.m.-10 p.m.: works by Judith Brown, Mags Harries, George Rickey, Mark di Suvero, and Alexander Liberman.

EDAVILLE RAILROAD (508-866-4526), Rte. 58, South Carver. Mon.-Fri. 4-9 p.m., Sat. and Sun. 2-9 p.m. Admission $9.50, $6.50 for children. Antique steam-engine train rides, petting zoo, carousel rides.

ESSEX INSTITUTE (508-744-3390), 132 Essex St., Salem. Tues.-Sat. 9 a.m.-5 p.m., Thurs. until 9 p.m., Sun. 1-5 p.m. Admission $5, $4 for seniors, $2.50 for children. Gardens, historic

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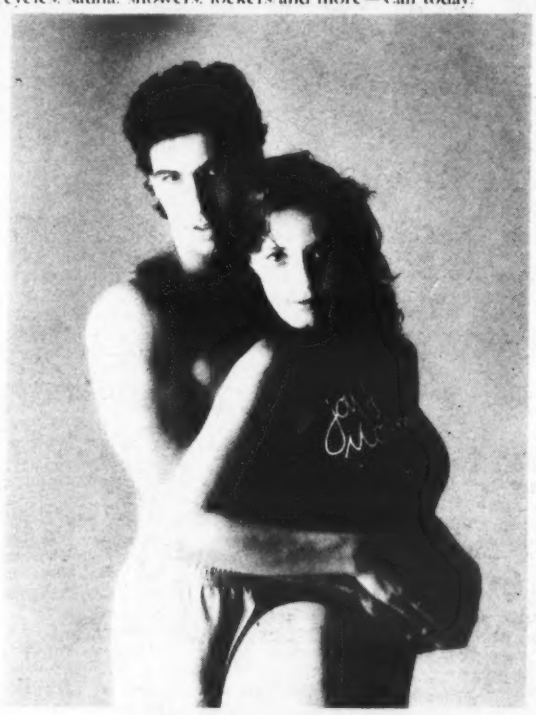

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houses dating back to 1684, and a research library. Museum features silver, glass and ceramics, portraits and landscape paintings, and dolls and toys. Also includes the Gardner-Pingree House, a restored 1804 Federal townhouse designed by Samuel McIntire (open Tues.-Sun. 1-5 p.m. only). Through Mar. 30: "Dancing the Night Away: The History of Social Dance in Salem," an exhibit of dance costumes. Through Apr. 1: "Frank Cousins of Salem: Photography and the Colonial Revival."

FITCHBURG ART MUSEUM (508-345-4207), 185 Elm St., Fitchburg. Tues.-Sat. 10 a.m.-4:30 p.m., Sun. 1-5 p.m. Admission $2, free for students. Through Feb. 25: "Nineteen on Paper: Artists from Rhode Island"; "Brewster Luttrell: New Works," assemblages of broken furniture, worn fabric, and other objects; and "Sex, Death, and the History of Photography: Photographs by Karl Baden."

FULLER MUSEUM OF ART (508-588-6000), 455 Oak St., Brockton. Tues.-Sun. noon-5 p.m., Thurs. until 9 p.m. Admission $2, $1 for students and seniors, free for all on Sat. and on Thurs. after 5 p.m. The museum is devoted primarily to 19th- and 20th-century American art, with collections of contemporary crafts. Ongoing: "Motif and Meaning: Classicism in America," decorative arts and sculpture. Through Feb. 11: "Resonant Abstraction," a group show of contemporary paintings, sculpture, and mixed-media pieces. Through Feb. 18: "Image in Context," a group show of mixed-media photography. Through Mar. 11: "Enchanted Worlds: Ed Young," an exhibition of children's book illustrations.

HAMMOND CASTLE (508-283-2080), 80 Hesperus Ave., Gloucester. Daily 9 a.m.-5 p.m. Admission $3.50, $3 for seniors, $2 for children six to 12. Re-creation of a medieval castle housing an 8200-pipe organ and art from Roman, medieval and Renaissance periods.

HIGGINS ARMORY MUSEUM (508-853-6015), 100 Barber Ave., Worcester. Tues.-Fri. 9 a.m.-4 p.m., Sat. and Sun. noon-4 p.m. Admission $4, $2.75 for children five to 12 and senior citizens. Through Feb. 25: "Return to Camelot," an exhibition of 19th-century children's books, games, and toys with knighthood themes. **Sun.** at 1 p.m.: "Diggin Deeper Into Your Family Roots," a lecture.

INSTITUTE OF CONTEMPORARY ART (266-5152), 955 Boylston St., Boston. Wed. and Sun. 11 a.m.-5 p.m., Thurs.-Sat. 11 a.m.-8 p.m. Admission $4, $3 for students, $1.50 for children and seniors, free Thurs. after 5 p.m. Gallery talks Sun. at 2 p.m. Through Mar. 11: "Sophe Calle: A Survey," photographs and text installations including an exploration of blind people and their concepts of beauty; "Currents 1990," a group show of installations and paintings, including works by Yoko Ono and Curtis Anderson, and Shu Lea Cheang's audio/video installation, "Making News/Making History: Live from Tiananmen Square." **Sun.:** the work of Sophie Calle is discussed at 2 p.m.

ISABELLA STEWART GARDNER MUSEUM (566-1401), 280 the Fenway, Boston. Tues. noon-6 p.m., Wed.-Sun. noon-5 p.m. Admission $5, $2.50 for students and seniors, free for children, free for all on Thurs. after 5 p.m. The museum, built in the style of a 15th-century Venetian palace, houses art collected by Isabella Stewart Gardner (1840-1924) which spans more than 30 centuries. Among the highlights are portraits by Manet, Degas, Sargent, and Whistler; Italian Renaissance paintings by Botticelli, Raphael, and Titian; and the first canvas by Matisse to be included in a museum collection.

JOHN F. KENNEDY LIBRARY AND MUSEUM (929-4539), Columbia Point, Dorchester. Daily 9 a.m.-5 p.m. Admission $3.50, $2 for seniors, free for children. Free tours for seniors Wed. at 2:30 p.m. JFK photographs, audio-visual presentations, and memorabilia.

MILTON ART MUSEUM (696-1145), 44 Edge Hill Rd., Milton. Tues.-Fri. 10 a.m.-2 p.m., Wed. also 6-8 p.m., Sat. 10 a.m.-4 p.m. Admission $3, $2 for seniors, free for students. The permanent collection includes a holography exhibit and American and European paintings.

MUSEUM OF FINE ARTS (267-9300), 465 Huntington Ave., Boston. Tues.-Sun. 10 a.m.-5 p.m., Wed. until 10 p.m.; West Wing open Thurs. and Fri. until 10 p.m. Admission $6, $5 on Thurs. and Fri. after 5 p.m., $5 for seniors, free for children, free for all on Sat. until noon. Introductory walks through all collections begin at 11 a.m. and 2 p.m. Tues.-Fri. and at 11 a.m. and 1:30 p.m. on Sat. "Painting and Decorative Arts Walk" begins at noon Tues.-Fri. "Asian, Egyptian, and Classical Walk" begins at 1 p.m. Tues.-Fri. Spanish-language tours begin at 11:30 a.m. on the first Sat. of the month. "Tea and Music" is served at 2:30 p.m. Tues.-Fri. in the Ladies Committee Gallery (additional admission $2). Call x368 for information about adult group tours, x310 for information about youth group tours, or x302 for information about tours for the disabled and visually-impaired (TTY/TDD 267-9703).

— AA Gallery. Through Feb. 18: "Faces of Asia: Portraits from the Permanent Collection," including Indian miniatures, Japanese screens, and Chinese handscrolls. The exhibition is subdivided into three themes: "Kings, Courtiers, and Generals," "Monks, Sages, and Sufis," and "Artists, Actors, and Beautiful Women."

— Carter, C. Brown, and Torf Galleries. Through Mar. 4: "Weston's Westons: Portraits and Nudes," photographs by Edward Weston (1886-1958). Through Mar. 11: "New American Furniture," works by 25 contemporary artists, including Garry Knox Bennett, Judy Kensley McKie, and Ed Zucca.

— Foster Gallery. Through Feb. 25: large-scale, reductive paintings by Agnes Martin and geometric sculptures made by Donald Judd from industrial and non-art materials; and "Trautes Heim (Home Sweet Home)," a photographic installation by German artists Bernhard and Anna Blume.

— Gund Gallery. Through Apr. 29: "Monet in the '90s: The Series Paintings."

— Musical Instruments Gallery. Through Apr. 3: "Music South of the Sahara," featuring flutes, harps, "thumb pianos," and other melodic instruments from Africa.

— Trustman Galleries. Through Feb. 25: "The Grand Tour: Eighteenth-Century Prints and Drawings." European works from the period in which pastimes and scenes of daily life became accepted subjects in art, replacing the Baroque emphasis on religious and historical events. Includes works by Fragonard, Canaletto, Hubert Robert, and Giovanni Battista Tiepolo.

— Lectures are free with museum admission, except as indicated. **Sat.** at noon: gallery talk on the Weston exhibit. **Sun.** at 2 p.m.: gallery talk on "Storytelling in Painting." **Weds.** at 8 p.m. in Remis Auditorium: "Edward Weston: A Personal View." Admission for lectures in Remis Auditorium $7.50; $6.50 for members.

— Children's activities are free with museum admission. **Wed.-Fri.** at 3:30 p.m.: a 90-minute drop-in workshop for children six to 12.

MUSEUM OF OUR NATIONAL HERITAGE (861-6559), 33 Marrett Rd., Lexington. Mon.-Sat. 10 a.m.-5 p.m., Sun. noon-5 p.m. Free. Through Feb. 25: "Turn of the Century," an exhibition on immigration and the reform movement preceding World War I. Through Apr. 22: "Travels Among the Indians: A Catlin Portfolio," 19th-century lithographs by George Catlin. Through May 20: "Lafayette: Hero of Two Worlds," an exhibition on the life of the man who led troops in both the American and French revolutions. **Thurs.:** at 7:30 p.m., "Lafayette and His Return to America," a lecture.

MUSEUM OF SCIENCE (723-2500), Science Park, Boston. Tues.-Sun. 9 a.m.-5 p.m., Fri. until 9 p.m. Admission $6, $4 for children four to 14 and seniors. Includes special-effects demonstrations, a nine-foot-high incubator with baby chicks, the theater of electricity (with indoor thunder-and-lightning shows daily), and hands-on computer exhibits. Ongoing: "Mapping the Roof of the World," the exploration of Mt. Everest and the science of geographic mapping. Through Feb. 23: "How Things Work," views of the insides of such objects as toilets and vending machines. Through Apr. 24: "Space Spinoffs," 120 space program artifacts that have changed the lives of consumers. **Sat.:** programs for the hearing-impaired are offered throughout the day; call 589-0373 for information.

— The 12th Annual Inventors Weekend Exhibition is open today 10 a.m.-8 p.m., and tomorrow and Sun. until 5 p.m. The exhibition is free with museum admission and includes a series of lectures in Wright Theater, 2 West. **Fri.** at 6 p.m., and **Sat.** at noon: "How to Be a Would-be Inventor." **Sat.:** at 2 and 4 p.m., "The Heart of an Invention." **Sun.:** at noon and 2 p.m., "Inventing a Better Environment." **Sun.:** "Encouraging Creativity in Children."

— Laser show admission $6, $4 for children and seniors. "Summer of '69," with music by the Doors and the Rolling Stones, begins Thurs.-Sat. at 8:30 p.m. "Grateful Dead," begins Sun. at 8:30 p.m. "Pink Floyd" begins Fri. and Sat. at 10 p.m. "Laserium Zodiac," with New Age music and jazz, begins Fri.-Sun. at 5:30 p.m.

— Omni Theater (523-6664) admission $6, $4 for children and seniors. "The Great Barrier Reef," a film about the underwater world off the northeast coast of Australia, begins Tues.-Fri. at 11 a.m., 1, 2, 3, 7, and 8 p.m., with an additional show on Fridays at 9 p.m.; on Sat. on the hour from 10 a.m. to 9 p.m.; and on Sun. on the hour from 11 a.m. to 8 p.m. "The First Emperor of China," the story of Qin Shihuang who conquered six states to unify the vast territory of China, begins Fri. at 4,6, and 10 p.m., Sat. at 10 p.m., Sun. at 9 p.m., and Tues.-Thurs. 4 and 9 p.m.

— Planetarium admission $5, $3.50 for children four to 14 and seniors. "Cosmoscope: A Planetarium Magazine" begins Tues.-Sun. at 1:30 p.m. with additional shows Sat. and Sun. at 4:30 p.m. "A Planet Called Home," begins Tues.-Fri. at 11 a.m and 3:30 p.m. with an additional show Fri. at 7 p.m., and Sat.-Sun. at 12:30, 2:30, 3:30 p.m. with an additional show Sat. at 11:30 a.m.

MUSEUM OF THE NATIONAL CENTER FOR AFRO-AMERICAN ARTISTS (442-8614), 300 Walnut Ave., Boston. Tues.-Sun. 1-5 p.m. Admission $1.25. Photography, painting, sculpture, and graphic arts relating to African-American heritage. Through Mar. 31: "Augusta Savage and the Art Schools of Harlem," sculpture by Savage, and paintings and prints influenced by her work; and "Chester Dames: Harlem Painter."

MUSEUM OF TRANSPORTATION (522-6140), Larz Anderson Park, 15 Newton St., Brookline. Sat. and Sun. 10 a.m.-5 p.m. Admission $4, $2 for students and seniors. Through Feb. 25: "Putting America on Wheels: New England Paves the Way," featuring 24 mint-condition, New England-made autos.

NEW BEDFORD WHALING MUSEUM (508-997-0046), 18 Johnny Cake Hill, New Bedford. Mon.-Sat. 9 a.m.-5 p.m., Sun. 1-5 p.m. Admission $3.50, $3 for seniors, $2.50 for children six to 14. Whaling artifacts; an 89-foot half-scale model of a whaling ship; paintings by Asley, Bierstadt, Bradford, Gifford, and Russell. A film of a whaling chase is shown Sat. and Sun. at 2 p.m.

NEW BEDFORD GLASS MUSEUM (508-994-0115), 50 No. Second St., New Bedford. Tues.-Sat. 10 a.m.-4 p.m. Admission $2, $1.50 for the elderly, 50¢ children under 12.

NEW ENGLAND AQUARIUM (742-8870), Central Wharf, Boston. Mon.-Fri. 9 a.m.-5 p.m., Thurs. until 8 p.m., Sat. and Sun. 9 a.m.-6 p.m. Admission $7, $6 for students and seniors, $3.50 for children. Includes "Rivers of the Americas," with animals from the Amazon and Connecticut Rivers; the Caribbean Coral Reef tank, a four-story exhibit with a green moray eel and a nurse shark; and the ecology-oriented "Boston Harbor: The Place, the Problem, the Plan." Daily dolphin and sea-lion shows aboard the *Discovery*.

NEW ENGLAND SCIENCE CENTER (508-791-9211), 222 Harrington Way, Worcester. Mon.-Sat. 10 a.m.-5 p.m., Sun. noon-5 p.m. Admission $4.50, $3.50 for students and seniors. Exhibitions on archeology, endangered species and other animals, and astronomy.

NEW ENGLAND QUILT MUSEUM (508-452-4207), 256 Market St., Lowell. Tues.-Sat. 10 a.m.-4 p.m., Sun. noon-4 p.m. Admission $2, $1 for children over 12 and seniors. Includes commissioned pieces by New England quilt artists, and antique quilts. Through Mar. 18: "Humorous Patchwork," an exhibition of 42 quilts from the U.S. and Canada.

NORMAN ROCKWELL MUSEUM (413-298-4239), Main St., Stockbridge. Daily 10 a.m.-5 p.m. Admission $4, $1 for children. **Fri.:** at 4 p.m., gallery talk on the exhibition, "Looking Back: Rockwell Paints the Twentieth Century."

OLD SOUTH MEETING HOUSE (482-6439), 310 Washington St., Boston. Daily 9:30 a.m.-5 p.m. Admission $1.75 adults, $1.25 for students and seniors. An 18th-century Puritan meeting house with historical exhibits. Ongoing: "In Prayer and Protest: Old South Meeting House Remembers."

OLD STATE HOUSE/THE BOSTONIAN SOCIETY (720-3290), 206 Washington St., Boston. Mon.-Fri. 8:30 a.m.-4:30 p.m. Admission $1.25, 75¢ for seniors and students, 50¢ for children. Ongoing: Revolutionary War artifacts, paintings, prints, wood carvings, and ship models. Through May 1: "Images of Boston: Federal Town to Mercantile City, 1800-1850," paintings by Fitz Hugh Lane and John White Allen Scott.

OLD STURBRIDGE VILLAGE (508-347-3362), Rte. 20, Sturbridge. Tues.-Sun. 10 a.m.-4 p.m. Admission $12, $6 for children six to 15. Re-creation of 1830s New England town. Includes tavern sign exhibit; J. Cheney Wells Clock Gallery; the Emerson Bixby House, 19th-century home of a blacksmith.

PAUL REVERE HOUSE (523-2338), 19 North Sq., Boston. Daily 9:30 a.m.-4:15 p.m. Admission $2, $1.50 for students and seniors, 50¢ for children. Restored 17th-century house owned by Revere during the Revolutionary War. Next door is the Pierce/Hichborn House, a Georgian brick building built circa 1711.

PEABODY MUSEUM OF SALEM (508-745-1876), East India Sq., Salem. Mon.-Sat. 10 a.m.-5 p.m., Sun. and holidays noon-5 p.m., Thurs. until 9 p.m. Admission $4, $3 for students and seniors, $1.50 for children six to 16. Tours given at 2 p.m. daily. Ongoing: a collection of marine paintings and drawings; galleries devoted to porcelains, lacquerware, ivory, furniture, and silver of the China Trade; "Tribal Style: Selections from the African Collection"; "Steamship Travel"; and "Tollers and Tattlers: Massachusetts Waterfowl Decoys, 1840-1940."

PORTLAND MUSEUM OF ART (207-775-6148), 7 Congress Sq., Portland, ME. Tues.- Sat. 10 a.m.-5 p.m., Thurs. until 9 p.m., Sun. noon-5 p.m. Admission $3.50, $2.50 for students and seniors, $1 for children, free Thurs. after 5 p.m. Through Feb. 18: "The Great American Comic Strip."

SPORTS MUSEUM OF NEW ENGLAND (787-7678), 1175 Soldiers Field Rd., Boston. Thurs. 11 a.m.-8 p.m., Fri. and Sat. 11 a.m.-5 p.m., Sun. noon-5 p.m. Admission $3.50, $2.50 for children over five, free for seniors. Interactive videos, large-screen TV, vintage rowing machines, video library and displays.

SPRINGFIELD MUSEUM OF FINE ARTS (413-732-6092), 220 State St., Springfield. Wed. and Fri.-Sun. noon-4 p.m. Free. Includes Impressionist, Expressionist, and early modern-European paintings, a gallery of contemporary art, and two galleries of Asian art. Through Feb. 18: "Epic Heroes and Fair Damsels: European Drawings, Sculpture and Prints." Through Feb. 18: "Art Scene," exhibitions showcasing works by artists in Franklin, Hampden, and Hampshire counties. Through Mar. 18: "With an Eye for Detail: Northern Renaissance Prints from the Permanent Collection."

USS *CONSTITUTION* MUSEUM (426-1812), Charlestown Navy Yard, Boston. Daily 10 a.m.-4 p.m. Admission $2.50, $2 for seniors, $1.50 for children six to 16. Ongoing: "Command Center," a computer-simulated voyage from Boston to Gibraltar; and "Treatures of Old Ironsides."

WADSWORTH ATHENEUM (203-278-2670), 600 Main St., Hartford, CT. Tues.-Sun. 11 a.m.-5 p.m. Admission $3, $1.50 for students and seniors, free for children, free for all on Thurs. and on Sat. before 1 p.m. Collections of American and European paintings and sculpture, as well as glass, silver, Wallace Nutting furniture, and Meissen porcelain. The second floor of the Morgan Building features the J. Pierpont Morgan collection of American decorative arts. Through Mar. 25: "From Vasari to Stella: Master Drawings from the Wadsworth Atheneum." Through Apr. 15: "Tim Rollins + K.O.S./Matrix 109," large-scale works by English teacher Rollins and a group of South Bronx teens known as the Kids of Survival. The works incorporate themes from the writings of Kafka, Orwell, and Stephen Crane.

WHISTLER HOUSE MUSEUM OF ART (508-452-7641), 243 Worthen St., Lowell. Tues.-Sat. 11 a.m.-4 p.m., Sun. 1-4 p.m. Admission $2, free for children. The Whistler family arrived in 1834, and young James spent his first three years here. The permanent collection includes etchings and lithographs by Whistler.

WORCESTER ART MUSEUM (508-799-4406), 55 Salisbury St., Worcester. Tues.-Fri. 10 a.m.-4 p.m., Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Admission $3.50, $2 for students and seniors, free for children. The museum includes an extensive collection of Asian art in its Chinese, Japanese, Indian, and Islamic galleries. New acquisitions include Korean ceramics from the 5th and 6th centuries. The American Portrait Miniature Gallery includes works by John Singleton Copley, James Peale, Robert Fulton, and Edward Savage. Through Mar. 4: "New York, New York," photographs of New York City by Alfred Steiglitz, Walker Evans, Robert Frank, and others. Through Mar. 25: "Napoleon: Demon or Deity?," featuring over 70 Napoleonic prints.

WORCESTER HISTORICAL MUSEUM (508-753-8278), 30 Elm St., Worcester. Tues.-Sat. 10 a.m.-4 p.m., Sun. 1-4 p.m. Admission $2. Through Mar. 18: "George P. Cocaine: People and Places, An Exhibition of Worcester Photographs, 1938-1979."

PHOTOGRAPHY

AKIN GALLERY (266-3535), 476 Columbus Ave., Boston. Tues.-Sat. 11 a.m.-6 p.m. Through Feb. 24: photographs by Akin/Ludwig, Christian Anderson, and Stephen DiRado.

BOSTON UNIVERSITY, Boston.

— George Sherman Union Gallery (353-2224), 775 Comm. Ave., Boston; Mon.-Fri. 10 a.m.-5 p.m. Through Feb. 28: "Image-ing the World: A Decade of Color Photographs by Dr. Norman B Moyes."

— Mugar Memorial Library (353-3696), 771 Comm. Ave., Boston. Mon.-Sat. 9 a.m.-5 p.m. Through Feb. 28: "The Hollywood Photographs of Director George Sidney."

BRANDEIS UNIVERSITY, Rose Art Museum (736-4200), Waltham. Tues.-Sun. 1-5 p.m. Thurs open until 9 p.m. Through Feb. 25: "The Hand that Rocks the Cradle," photographs by five female photographers.

CAMBRIDGE BREWING COMPANY GALLERY

(494-1994), 1 Kendall Sq., Hampshire and Portland Sts., Cambridge. Mon.-Fri. 11:30 a.m.-midnight, Sat. 1 p.m.-1 a.m., Sun. 1-10 p.m. Feb. 11-Mar. 25: photographs by Victoria Biewer.

CAMBRIDGE MULTICULTURAL ARTS CENTER (577-1400), 41 Second St., Cambridge. Mon.-Fri. 11 a.m.-4 p.m. Through Feb. 9: "The Reunion," a photo-historical journal of a century of links between the African-American communities in Cambridge and Boston. Through Feb. 16: "A Multicultural Valentine," a group show addressing crime, drug addiction, racism, homelessness, and other social issues which plague urban communities.

DIFFERENT ANGLE GALLERY (482-3343), 35 Wareham St., Boston. Sat. and Sun. 12-5 p.m. Through Feb. 11: "Elements in Spirit," photographs by Richard A. Chase.

ECLIPSE SALON (247-6730), 216 Newbury St., Boston. Tues.-Sat. 9 a.m.-6 p.m. Through Mar. 3: photographs by Bruce Rogovin.

FITCHBURG ART MUSEUM (508-345-4207), 185 Elm St., Fitchburg. Tues.-Sat. 10 a.m.-4:30 p.m., Sun. 1-5 p.m. Admission $2, free for students. Through Feb. 25: "Sex, Death, and the History of Photography: Photographs by Karl Baden."

FRAMINGHAM STATE COLLEGE (508-620-1220), Mazmanian Gallery, McCarthy College Center, 100 State St., Framingham. Mon-Fri. 10 a.m.-5 p.m. Through Feb. 21: photographs by Max Belcher.

GALLERY ON 3 (236-7474), Boston University Bookstore, 660 Beacon St., third flr., Boston. Mon.-Fri. 9:30 a.m.-7 p.m., Sat. 10 a.m.-7 p.m., Sun. noon-5 p.m. Through Feb. 28: "Images," black-and-white abstracts by Mark Orlove.

HARVARD UNIVERSITY AND RADCLIFFE COLLEGE, Cambridge.

— Busch-Reisinger Museum (495-2397), 32 Quincy St., Cambridge; Tues.-Sun. 10 a.m.-5 p.m. Admission $4, $2.50 for students and seniors, free for children, free to all Sat. morning. Through Mar. 18: "Envisioning America: Prints, Drawings, and Photographs by George Grosz and His Contemporaries, 1915-1933."

— Schlesinger Library (495-8647), 3 James St., Cambridge. Mon.-Wed. 9 a.m.-9 p.m., Thurs. and Fri. 9 a.m.-5 p.m. Through Feb. 28: "Women of Consequence, USA/USSR" photographs by Marylu Raushenbush.

HUMMINGBIRD ARTS (876-5820), 0 Church St., Cambridge. Thurs.-Sat. 10 a.m.-6 p.m. Through Feb. 28: "Beyond a Shutter," pinhole photographs by Martha Blair Burke.

MARIO DIACONO GALLERY (437-7706), 84 Peterborough St., Boston. Wed.-Sat. noon-5 p.m. Through Feb. 24: photographs by Doug and Mike Starn.

MASS. COLLEGE OF ART (232-1555, x506), Longwood Building, A-4 Gallery, 364 Longwood Ave., Boston. Mon.-Fri. 9 a.m.-9 p.m. "Photographs of Guatemala," by Derrill Bazzy, Jerry Berndt, and Jean-Marie Simon.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

—Compton Gallery (253-4444), 77 Mass. Ave.; Mon.-Fri. 9 a.m.-5 p.m. Through Apr. 6: "Alchemical Reconnaissance," photographs by John Huddleson pairing probing landscapes with high energy physics.

MUSEUM OF FINE ARTS (267-9300), 465 Huntington Ave., Boston. Tues.-Sun. 10 a.m.-5 p.m., Wed. until 10 p.m.; West Wing open Thurs. and Fri. until 10 p.m. Admission $6, $5 on Thurs. and Fri. after 5 p.m., $5 for seniors, free for children, free for all on Sat. until noon. Through Feb. 25: "Trautes Heim (Home Sweet Home)," a photographic installation by German , artists Bernhard and Anna Blume. Through Mar. 11: "Weston's Westons: Portraits and Nudes," photographs by Edward Weston (1886-1958).

NEW ENGLAND SCHOOL OF PHOTOGRAPHY (437-1868), 573 Comm. Ave., Boston.

— Gallery One: Mon.-Fri. 9 a.m.-4 p.m. Through Mar. 2: "A Retrospective of Photographs by Leigh Clark." Reception Feb. 9, 5:30-7:30 p.m.

PHOTOGRAPHIC RESOURCE CENTER at Boston University (353-0700), 602 Comm. Ave., Boston. Tues.-Sun. noon-5 p.m., Thurs. until 8 p.m. Admission $2, $1 for students and seniors. Through Feb. 25: "Locomotion," an exploration of the physical and psychological implications of movement, including works by Eadweard Muybridge, Jacques Henri Lartigue, Harold Edgerton, Gjon Mili, Barbara Morgan, and Frank B. and Lillian Gilbreth.

SALEM STATE COLLEGE (741-6222), Winifsky Gallery, Ellison Campus Center, Lafayette St., Salem. Feb. 10-Mar. 8: "Nichos Y Nacimients," color photographs from Mexico by Dana Salvo.

UMASS/BOSTON, Community Art Gallery (576-2800), Downtown Campus, Arlington and Stuart Sts., Boston. Daily 11 a.m.-9 p.m. Through Mar. 9: "Jazz and the Movement," photographs by Herb Snitzer.

UMASS MEDICAL CENTER (508-856-2297), 55 Lake Ave. North, Worcester. Mon.-Fri. 9 a.m.-9 p.m. Through Feb. 22: works by Afro-American artists, Shirley Jackson Wittaker, Susan Thompson, and Mary Craig McLane.

WILLIAMS COLLEGE (413-597-2429), off Rte. 2, Willamstown. Museum of Art, Mon.-Sat. 10 a.m.-5 p.m. Sun. 1-5 p.m. Through Mar. 25: "Brian Weil: Photographs," black-and-white photographs with AIDS themes.

WORCESTER ART MUSEUM (508-799-4406), 55 Salisbury St., Worcester. Tues.-Fri. 10 a.m.-4 p.m., Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Admission $3,50, $2 for students and seniors, free for children. Through Mar. 4: "New York, New York," photographs of New York City by Alfred Steiglitz, Walker Evans, Robert Frank, and others.

SCHOOLS & UNIVERSITIES

BENTLEY COLLEGE, Art Gallery (891-3424), Beaver and Forest Sts., Waltham. Mon.-Thurs. noon-6 p.m., Fri. noon-4 p.m. Through Feb. 27: watercolors and assemblages by Dee Kennedy, and oil and acrylics by Dawn Randall.

BOSTON UNIVERSITY, Boston.

— Boston University Art Gallery (353-3329), 855 Comm. Ave.; Mon.-Fri. 10 a.m.-4 p.m., Sat.-Sun. 1-5 p.m. Through Feb. 23: "Karl Knaths: A Provincetown Modernist Reconsidered," works in oil on canvas.

— George Sherman Union Gallery (353-2224), 775 Comm. Ave., Boston; Mon.-Fri. 10 a.m.-5 p.m. Through Feb. 28: "Image-ing the World: A Decade of Color Photographs by Dr. Norman B Moyes."

— Mugar Memorial Library (353-3696), 771 Comm. Ave., Boston. Mon.-Sat. 9 a.m.-5 p.m. Through Feb. 28: "The Hollywood Photographs of Director George Sidney," "Historical Chelsea," and a 1774 issue of the Massachusetts Gazzette. Through Mar. 31: "Sir Sacheverell Sitwell: Poet, Critic, Aesthete," and "Bringing the World's Theater to London — Producer/Impresario Peter Daubney," an exhibition of correspondence from Maurice Chevalier, Noel Coward, Mick Jagger, and other performers on London stages from 1945 to 1963. On the first floor through May 31: "Victorian Poets: Robert Browning and Elizabeth Barrett Browning" is on display Mon.-Sat. 9 a.m.-11 p.m.

— Photographic Resource Center (353-0700), 602 Comm. Ave., Boston. Tues.-Sun. noon-5 p.m., Thurs. until 8 p.m. Admission $2, $1 for students and seniors. Through Feb. 25: "Locomotion," including works by Eadweard Muybridge, Thomas Eakins, and Harold Edgerton.

BRANDEIS UNIVERSITY, Rose Art Museum (736-4200), Waltham. Tues.-Sun. 1-5 p.m. Thurs open until 9 p.m. Through Feb. 25: "The Hand that Rocks the Cradle," photographs by five female photographers.

EMMANUEL COLLEGE, Lillian Immig Gallery (735-9794), 400 the Fenway, Boston. Mon.-Fri. 10:30 a.m.-4 p.m. Through Feb. 16: "Traps and Prisms," mixed-media installations by Christopher Osgood.

FRAMINGHAM STATE COLLEGE (508-620-1220), Mazmanian Gallery, McCarthy College Center, 100 State St., Framingham. Mon-Fri. 10 a.m.-5 p.m. Through Feb. 21: photographs by Max Belcher.

HARVARD UNIVERSITY and **RADCLIFFE COLLEGE**, Cambridge.

— Arnold Arboretum of Harvard University (524-1718), the Arborway, Jamaica Plain. Open daily from dawn to dusk. More than 6500 species of plants in a 265-acre botanical garden designed by Frederick Law Olmstead. Hunnewell Visitor Center open daily, 10 a.m.-4 p.m.

— Arthur M. Sackler Museum (495-9400), 485 Broadway, Cambridge; Tues.-Sun. 10 a.m.-5 p.m. Admission $4, $2.50 for students and seniors, free for children, free to all Sat. morning. Free tours begin Tues.-Fri. at 2 p.m. The second and fourth floors feature the permanent collection of works from Oriental, Islamic, and ancient cultures. The first floor houses changing exhibitions.

— Busch-Reisinger Museum (495-2397), 32 Quincy St., Cambridge; Tues.-Sun. 10 a.m.-5 p.m. Admission $4, $2.50 for students and seniors, free for children, free to all Sat. morning. Through Mar. 18: "Envisioning America: Prints, Drawings, and Photographs by George Grosz and His Contemporaries, 1915-1933."

— Fogg Art Museum (495-2397), 32 Quincy St; Tues.-Sun. 10 a.m.-5 p.m. Admission $4, $2.50 for students and seniors, free for children, free to all Sat. morning. The decorative arts gallery includes 17th- and 18th-century British and American silver, furniture, and porcelain.

— Graduate School of Design (495-9340), Gund Hall, 48 Quincy St., Cambridge; Mon.-Fri. 9 a.m.-5 p.m., Sat.-Sun. noon-5 p.m. Free. Through Feb. 23: recent work by Steven Holl, including the addition to the American Library, West Berlin.

— Harvard University Museums of Natural History (495-1910), 26 Oxford St.; Mon.-Sat. 9 a.m.-4:30 p.m., Sun. 1-4:30 p.m. Admission $3, $2 for students and seniors, $1 for children five to 15. The Botanical Museum features exhibits on archaeobotany, ethnobotany, paleobotany, economic botany, and orchid taxonomy. Included in the museum's permanent collection are the "Garden of Glass Flowers," hand-formed glass models of more than 800 species. The Mineralogical and Geological Museums feature mineral and ore collections, with displays of gems and meteorites. The Museum of Comparative Zoology covers species from the earliest fossil invertebrates and reptiles to fish and reptiles alive today. Also on view are whale skeletons, the largest turtle shell ever found, the Harvard mastodon, and a 42-foot-long kronosaurus, the only complete and mounted model of the sea reptile in the country. "Understanding Nature in the MCZ," an exhibition focusing on 19th-century ornithologist Alexander Wilson, includes original paintings for his nine-volume catalogue of birds. The Peabody Museum of Archaeology and Ethnology houses North American Indian artifacts, pre-Columbian materials from Middle America, ancient pottery from North and South America, and objects representing the Paleolithic and Iron Age cultures of Europe.

— Houghton Library 9495-2444), Harvard Yard, Cambridge. Mon.-Fri. 9 a.m.-5 p.m., Sat. until 1 p.m. Feb. 15-Apr. 16: "European City Views by Thomas Shotter Boys," drawings, proofs, and illustrated books.

— Schlesinger Library (495-8647), 1st and 4th Floors, 3 James St.; Mon.-Fri. 9 a.m.-5 p.m. Through Feb. 28: "Women of Consequence, USA/USSR" photographs by Marylu Raushenbush.

MASS. COLLEGE OF ART (232-1555, x506) Longwood Building, A-4 Gallery, 364 Longwood Ave., Boston. Mon.-Fri. 9 a.m.-9 p.m. Through Feb. 10: Through Feb. 16: "Photographs of Guatemala," by Derrill Bazzy, Jerry Berndt, and Jean-Marie Simon.

— Student Center Gallery, Student Life Building, 2nd floor, 625 Huntington Ave., Boston.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— Compton Gallery (253-4444), 77 Mass. Ave.; Mon.-Fri. 9 a.m.-5 p.m. Feb. 8-Apr. 6: "Alchemical Reconnaissance," photographs by John Huddleson pairing probing landscapes with high energy physics.

— List Visual Arts Center (253-4680), 20 Ames St.; Mon.-Fri. noon-6 p.m., Sat. and Sun. 1-5 p.m. Through Feb. 18: "Against Nature: Japanese Art in the '80s," mixed-media works by young Japanese artists dealing with tensions between traditional crafts and contemporary Western art.

— MIT Museum (253-4444), 265 Mass. Ave.; Tues.-Fri. 9 a.m.-5 p.m., Sat. and Sun. noon-4 p.m. Donation $2. "Holography: Types and Applications" is a ongoing exhibition with three-dimensional scientific and medical images from the Media Laboratory's Spatial Imaging Group. Other permanent exhibitions include "Light Sculptures by Bill Parker" and "Math in 3D: Geometric Sculptures by Morton C. Bradley Jr." Through Feb. 25: "When the Eiffel Tower Was New: French Visions of Progress at the Centennial of the Revolution," posters, prints, and photographs from 19th-century France. Through Apr. 1: "Rampian Versus Plan Libre: Adolf Loos and Le Corbusier, 1919-1930," comparison of the two architects' approaches to the use of space, and "TB-AIDS," montages by photojournalist Linda Troeller.

— Rotch Library (253-7792), 77 Mass. Ave.; Mon.-Fri. 8:30 a.m.-6 p.m. Feb. 5-Feb. 28: "Scenes from Vinalhaven, Maine," watercolors by Lawrence B. Anderson. Reception Feb. 5, 3 p.m.

NEW ENGLAND SCHOOL OF ART AND DESIGN, Gallery 28 (536-0383), 28 Newbury St., Boston. Mon.-Fri. 9 a.m.-5 p.m., Sat. 10 a.m.-4 p.m. Feb. 3-28: paintings by Phyllis Ewen, and sculpture by Jessica Straus.

NEW ENGLAND SCHOOL OF PHOTOGRAPHY (437-1868), 573 Comm. Ave., Boston.

Gallery One, Mon.-Fri. 9 a.m.-4 p.m. Through Feb. 2: photographs by Nicholas Johnson. Feb. 9-Mar. 2: "A Retrospective of Photographs by Leigh Clark." Reception Feb. 9, 5:30-7:30 p.m.

NORTHEASTERN UNIVERSITY Art Gallery (437-5020), 213 Dodge Library (Mon.-Fri. 9 a.m.-5 p.m.) and Richards Hall, 1st Floor (Mon.-Fri. 8 a.m.-9 p.m.), Huntington Ave., Boston. Through Feb. 24: "Hanlyn Davies: Paintings and Prints."

PHILLIPS ACADEMY, Addison Gallery (508-475-7515), Andover. Tues.-Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Through Mar. 11: "Stephen Davis: Jacob and his Twelve Sons," a series of large scale paintings inspired by Spanish artists Francisco Zubaran, and photographs and room-size installations by Uta Barth, Lori Novak, and Jane Calvin.

PINE MANOR COLLEGE (731-7118), Hess Gallery, 400 Heath St., Chestnut Hill. Mon.-Thurs. 9 a.m.-9 p.m., Fri. 9 a.m.-5 p.m., Sat. and Sun. noon-5 p.m. Through Feb. 25: "Intimate Relationships: Sculptural Experiments" by David Judelson. Reception Feb. 11, 2-4 p.m.

REGIS COLLEGE (893-1820), Walters Gallery, 235 Wellesley St., Weston. Mon.-Fri. 10 a.m.-4 p.m. Through Feb. 23: studies on visual music and other oil abstracts by Ludek Jerousek.

RHODE ISLAND SCHOOL OF DESIGN (401-331-3511), Providence, RI.

— BEB Gallery, 231 South Main St., Providence, RI; Mon.-Fri. 9 a.m.-5 p.m. Through Feb. 15: "Whatever It Takes," a show of student work.

— Graphic Design Gallery Design Center, 30 North Main St.; Mon.-Fri. 8:30 a.m.-4:30 p.m. Through Feb. 28: "History of Graphic Design Posters."

— Museum of Art, 224 Benefit St.; Tues., Wed., Fri., Sat. 10:30 a.m.-5 p.m., Thurs. noon-8 p.m., Sun. 2-5 p.m. Admission $1. Through Feb. 4: "The Art of the Poster, 1870-1920," including works by Jules Chéret, Henri de Toulouse-Lautrec, Théophile-Alexandre Steinlen, Albert Sterner, Joseph Pennell, and Frank Brangwyn. Through Mar. 18: "Contemporary Crafts from the Permanent Collection," works in glass, metal, ceramics, furniture, and textiles. Through Apr. 22: "Terra Incognita: New Directions in Contemporary Landscape," a group show of paintings and sculpture, and "The Landscape Tradition in Printmaking." Feb. 9- May 13: "The Art of Hmong Textiles."

— Sol Koffler Graduate Student Gallery, 30 North Main St.; Mon.-Sat. 11 a.m.-4 p.m., Sun. 2-5 p.m. Through Feb. 11: works in ceramic by students.

— Woods-Gerry Gallery, 62 Prospect St.; Mon.-Sat. 11 a.m.-4 p.m., Thurs. until 7 p.m., Sun. 2-5 p.m. Through Feb. 11: work from the Architectural Studies Program.

SCHOOL OF THE MUSEUM OF FINE ARTS (267-6100, x656), Grossman Gallery, 230 the Fenway, Boston. Mon.-Fri. 10 a.m.-8 p.m., Sat. 10 a.m.-5 p.m., and Sun. 1-5 p.m. Through Feb. 21: "Spectrum," a mixed-media exhibit by African-American students. Feb. 13-Mar. 7: an invitational exhibition by the artist group TODT. Reception Feb. 12, 5-7 p.m. Feb. 13: 5:30 p.m., lecture by TODT. Admission for the lecture is $5.50, $4 for studetns and seniors.

SIMMONS COLLEGE (738-2145), Trustman Art Gallery, 300 the Fenway, Boston. Mon.-Fri. 10 a.m.-4:30 p.m. Through Feb. 23: "In Our Own Image," works by visual artist and imagemaker Paul T. Goodnight.

SMITH COLLEGE, Museum of Art (413-585-2760), Northampton. Tues.-Sat. noon-5 p.m., Sun. 2-5 p.m. Through Feb. 18: "Baroque Painters in Italy," including works by Jusepe de Ribera, Guido Reni, Lucrina Fetti, and Elisabetta Sirani. Also, "Baroque Drawings and Prints." Through Mar. 25: "Dimensions of Discovery: Selections from the Cecilia and Irwin Smiley Collection of African Sculpture."

TUFTS UNIVERSITY, Wessell Library, Medford. Mon.-Thurs. 8 a.m.-11:30 p.m. Fri. 8 a.m.- 9 p.m., Sat. 9 a.m.-11:30 p.m., Sun. 10 a.m.-11:30 p.m. Through Feb. 28: sculptures, drawings, and prints by John Wilson in celebration of Black History Month.

UMASS/BOSTON, Community Art Gallery (576-2800), Downtown Campus, Arlington and Stuart Sts., Boston. Daily 11 a.m.-9 p.m. Through Mar. 9: "Jazz and the Movement," photographs by Herb Snitzer.

WELLESLEY COLLEGE MUSEUM (235-0320), Jewett Arts Center, off Rte. 135, Wellesley. Mon.-Sat. 10 a.m.-5 p.m., Tues.-Weds. open until 9 p.m. Sun., 2-5 p.m. Through Mar. 25: "An Object of the Cultural Imagination: A Female Image in Bamana Art," Bamanian carved figures from Africa; "Duchamp-Villon's *Baudelaire*: Sources and Transformations," a comparison of Duchamp-Villon's terra cotta bust of Baudelaire and the photographs used as its sources; and "150 Years of Photography: Part III."

WHEELOCK COLLEGE, Towne Gallery (734-5200, x126), 180 the Riverway, Boston. Tues.-Thurs. 1-4 p.m. Through Mar. 1: "Neon and Drawing Installation" by Sharon Haggins Dunn.

WILLIAMS COLLEGE (413-597-2429), off Rte. 2, Willamstown. Museum of Art, Mon.-Sat. 10 a.m.-5 p.m. Sun. 1-5 p.m. Ongoing: "Wallworks," site-specific works by Sol LeWitt. Through Mar. 18: "Kindred Spirits: Maurice and Charles Prendergast." Through Mar. 25: "Brian Weil: Photographs," black-and-white photographs with AIDS themes. Through Apr. 8: "... And Gladly Teach: Selections from the Permanent Collection by S. Lane Faison Jr.," including works by Marin, Eakins, and Copley.

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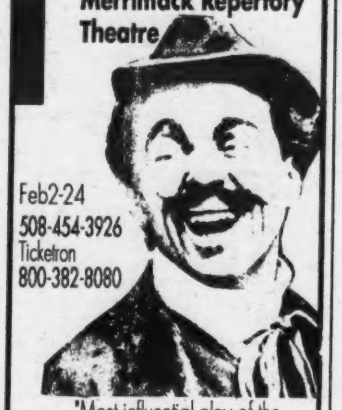

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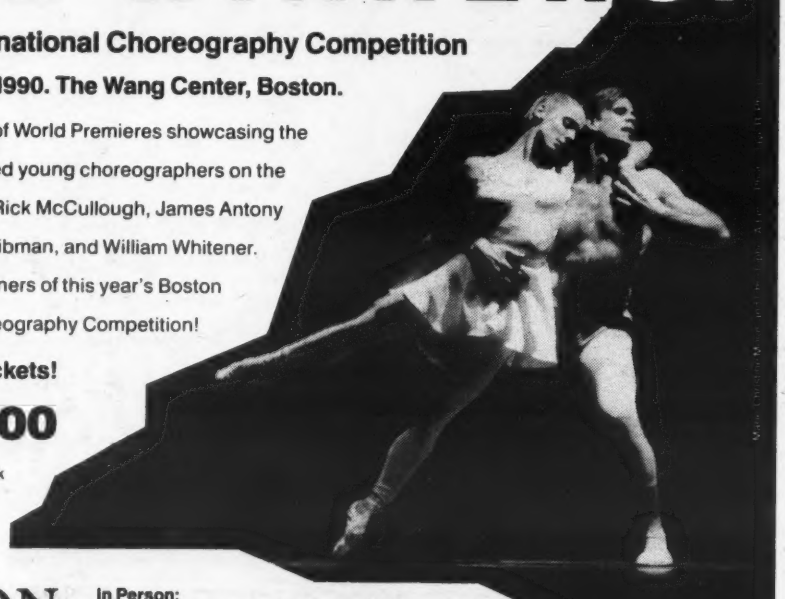

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PLAY BY PLAY

compiled by Bill Marx

AH, WILDERNESS! Eugene O'Neill was never mellower than in this autobiographical comedy, a bittersweet chronicle of a young man's coming of age. At the Wheelock Family Theatre, 180 the Riverway, Boston (734-5203), through February 25. Curtain is at 7:30 p.m. on Friday and Saturday, with a matinee at 3 p.m. on Sunday. Tix $7.

ARTrages. Mobius hits puberty and throws itself a 13th birthday party, complete with buffet, cash bar, dancing, and a smorgasbord of over 20 performance "events" by Moboids past and present. These include David Miller, Jude Aronstein, Mari Novotny-Jones, Ellen Rothenberg, Debra Fortson, Donald Burgy, Ros Barron, Dana Moser, Taylor McLean, Larry Johnson, and the Ski-A-Delics. At Mobius' first-floor loft, 354 Congress Street (542-7416), February 17. Party runs from 9 p.m. until 1 a.m. on Saturday. Tix $17.99 in advance; $19.99 at the door.

BANNED IN THE WESTERN SUBURBS. Storyteller Judith Black gets her chance to be banned in the northern suburbs. At the First Universalist Church, 211 Bridge Street, Salem (631-4417), February 10. Curtain is at 8 p.m. on Saturday. Tix $10; $5 for students and seniors.

BILLY BISHOP GOES TO WAR. Ed Berkeley directs and Peter Edmund Haydu (accompanied by Bruce Ward) stars in this revival of John Gray and Eric Peterson's miniature musical about Canada's courageous World War I flying ace. Although the vision of two men sitting around in fur-covered pilots hats with dangling ear flaps is apt to inspire giggles, the show's spirit is genuinely bittersweet. And the lively staging, full of affection and invention (a dogfight is simulated as a battle between a megaphone and a bar stool) is augmented by delightful performances by Haydu and Ward. At the Gloucester Stage Company, 267 East Main Street, Gloucester (508-281-4099), through February 11. Curtain is at 8 p.m. on Friday and Saturday, with a matinee at 5 p.m. on Sunday. Tix $12 to $16.50.

BLITHE SPIRIT. A dead wife returns to haunt her husband and his follow-up spouse, in Noel Coward's famous ménage-a-*Topper*. Judy Holmes directs. At the Nickerson Theatre, 30 Accord Park Drive, Norwell (871-2400), February 16 through March 24. Curtain is at 8:30 p.m. on Friday and Saturday and at 7 p.m. on Sunday, with 2 p.m. matinees on Saturday and Sunday. Tix $15 to $18.

BLOOD SPORTS. The NEWorks Festival of Plays' series of readings and workshop productions continues with Marcelle Michael's "hilarious British farce" about a jewel robbery that goes awry when a skull pops up in "mother Agatha's garden." At the New Ehrlich Theatre, 539 Tremont Street, Boston (482-6316), February 13 and 14. Curtain is at 8 p.m. on Tuesday and Wednesday. Tix $6.

CAFÉ NOIR. A new dinner-theater murder mystery — this one described as "a 1940s movie come to life" (read *Casablanca*) — by David Landau, founder of Murder To Go, the New York-based firm that pioneered the genre. At Mystery Café, 738 Massachusetts Avenue, Cambridge (262-1826), indefinitely. Also at Boston Mystery Café, 290 Congress Street, Boston (262-1862). Curtain is at 7:30 p.m. on Thursday, at 6 and 9 p.m. on Friday and Saturday, and at 6 p.m. on Sunday. Tix $26 to $32 (includes dinner).

CAT ON A HOT TIN ROOF. Kathleen Turner stars as Tennessee Williams' sexually frustrated Maggie the Cat (a woman for whom coming on to her faded-football-star husband is truly a case of romancing the stone) in this star-studded, Broadway-bound production of the steamy 1955 melodrama. Britisher Howard Davies directs Charles Durning, Polly Holliday, and Daniel Hugh Kelly in the Pulitzer Prize-winning tale of sex, sin, and mendacity. At the Shubert Theatre, 265 Tremont Street, Boston (426-4520), through February 25. Curtain is at 8 p.m. Tuesday through Saturday, with matinees at 2 p.m. on Wednesday and Saturday and at 3 p.m. on Sunday. Tix $40 to $22.50.

CHILDREN OF A LESSER GOD. The Tony Award-winning drama about a romance between a deaf woman and her teacher that became a successful movie starring William Hurt and Marlee Matlin. Jackie Roth-Kinner, who appeared in the national and international tours of the Broadway production, plays Sarah. At the Worcester Foothills Theatre, 974 Worcester Center, Worcester (754-4018), through February 25. Curtain is at 8 p.m. Wednesday through Friday and on Sunday, and at 5 and 9 p.m. on Saturday, with matinees at 2 p.m. on Thursday and Sunday. Tix $11 to $20.

COITUS INTERRUPTUS: A PERFORMANCE ABOUT SEXUAL POLITICS AND MODERN LOVE. Kathy Sibley's multimedia performance piece isn't for the raincoat crowd; it "examines the relationship between modernday women and their mythic archetypes." At Mobius, 354 Congress Street, Boston (542-7416), February 16 and 17. Curtain is at 8 p.m. on Friday and Saturday. Tix $6.

CRAZY LOVIN'. Acclaimed local chanteuse Carol O'Shaughnessy salutes Valentine's Day in her new cabaret musical. At the Cabaret at Theatre Lobby, 216 Hanover Street, Boston (227-9872), through February 25. Curtain is at 8 p.m. on Friday, at 7:30 and 10 p.m. on Saturday, and at 7 p.m. on Sunday. Tix $10.

CRIMES OF THE HEART. Beth Henley won the Pulitzer Prize for this piece of Southern Gothic slapstick, in which three sisters make a mess of their lives in Hazelhurst, Mississippi. At the Nickerson Theatre, 30 Accord Park Drive, Norwell (871-2400), through February 10. Curtain is at 8:30 p.m. on Friday and Saturday, with a 4 p.m. matinee on Saturday. Tix $15 to $18.

DREAMWORK. A very free-wheeling adaptation of August Strindberg's surrealistic drama *A Dream Play* by Common/wealth Theater Collaborative, a new troupe in town. The production "explores the themes of responsibility, faith, and truth in today's society through the use of dance, improvisation, and theatrical collage technique." At the Leland Center, 541 Tremont Street, Boston (864-0501), through March 3. Curtain is at 8 p.m. Thursday through Saturday. Tix $10; $5 for students and seniors ("Pay what you can" on Thursday).

AN EVENING WITH DAENA GIARDELLA. Actress, comedienne, and dancer Giardella presents an evening of improvisation, comedy, character sketches, and movement-theater vignettes, peopled by "rowdy characters who lurch out of our collective psyche." At the Blacksmith House, 56 Brattle Street, Cambridge (547-6789), February 17 through March 4. Curtain is at 8 p.m. on Saturday and Sunday. Tix $10.

THE FATHER. August Strindberg's classic battle of the sexes revolves around a man who, abetted by a scheming wife, goes nuts wondering if he's really the father of his child. The piece, which has influenced modern drama and rankled feminists, stars Christopher (*Back to the Future*) Lloyd as the autocratic, unraveling dad. American Repertory Theatre artistic director Robert Brustein, who's also adapted the play, directs. Presented by the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory through March 18. Curtain is at 8 p.m. on Tuesday, at 7 p.m. on Wednesday (press opening), at 8 p.m. on Thursday, Friday (February 9 only), and Saturday (February 10 only), and at 7 p.m. on Sunday, with a matinee at 2 p.m. on Sunday. Tix $16 to $33. (See story in this issue.)

FENCES. August Wilson's stunning play, which is part of the playwright's epic series of dramas chronicling the history of American blacks in the 20th Century, deals with a black family in an urban industrial city during the '50s. The Broadway production, which starred James Earl Jones, won the Tony Award and the Pulitzer Prize. At StageWest, 1 Columbus Center, Springfield (413-781-2340), February 14 through March 11. Curtain is at 7:30 p.m. on Wednesday, Thursday, and Sunday and at 8 p.m. on Friday and Saturday, with a matinee at 2 p.m. on Sunday. Tix $14 to $27; discounts for students, seniors, and groups.

THE FOOL. The tragic career of the 19th-century farm laborer/poet John Clare (after initial literary success he ended up in an insane asylum) is the inspiration for Edward (*Saved*) Bond's searing drama about the acrimonious relationship between art and society. This student production is directed by Caroline Eves, who is known for her stagings of classical and experimental works in theaters throughout England, including stints at the Young Vic, the Royal Court, and the Liverpool Everyman. A rare opportunity to sample a provocative work by Bond, one of England's greatest living playwrights. Presented by the Boston University School of Theatre at the Boston University Theatre, 264 Huntington Avenue, Boston (266-3913), February 14 through 18. Curtain is at 8 p.m. Wednesday through Saturday, with 2 p.m. matinees on Saturday and Sunday. Tix $8 to $6; $3 for students and seniors.

FORBIDDEN BROADWAY 1989. At its best, this musical send-up of the Great White Way is as lusciously wicked as Eve's apple. Better make that William Tell's apple, considering the slings and arrows in it. But in the current edition of the long-running commercial-theater spoof, director/lyricist Gerard Alessandrini has let fly some clinkers from his quiver, notably in the "Forbidden Hollywood" section that dominates the second act. Fortunately, the intricate *Les Misérables* parody that brings down the first — not to mention the house — remains worth the whistle. As usual, the *Forbidden Broadway* cast are competent, brassy, and quicker in and out of their clothes than a speeding strumpet. At the Terrace Room, Boston Park Plaza Hotel, 64 Arlington Street, Boston (357-8384), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 7 and 10 p.m. on Saturday, and at 3 and 6 p.m. on Sunday. Tix $16.50 to $24.50.

THE GREAT AMERICAN BICENTENNIAL ELECTRIC CHAIR SALUTE. The world premiere of local playwright John Crabtree's drama about life on death row as seen through the eyes of five prisoners. While writing the play the author kept in touch with Robert Sullivan, who was sentenced to death in Florida, until his execution. The script won the 1989 Rhode Island Playwright's Association Award. At the Back Alley Theatre, 1253 Cambridge Street, Cambridge, (491-8166), through February 25. Curtain is at 8 p.m. Thursday through Sunday. Tix $12; $10 for students and seniors.

HEDDA GABLER. Ibsen's sharp-shootin' spitfire has moved to "postwar American suburbia" in this "adaptation" by Tom Garvey. Presented by the New Boston Theatre at the Performance Place, 277

Broadway, Somerville (623-5510), through February 24. Curtain is at 8 p.m. Thursday through Saturday. Tix $10; $8 for students and seniors. (See review in this issue.)

HOME IS WHERE. The Underground Railway Theater kicks off its 13th season with the premiere of its latest play, which explores the connections between a Salvadoran refugee and a homeless black veteran who's tortured by his memories of the war. Using its usual mix of puppets and actors, the company seeks to explore issues such as "the Earth as home; community in our time; and housing and the foundation of neighborhood co-ops, rent strikes, squatters, and Community Land Trusts." At the Arlington Center for the Arts, 41 Foster Street, Arlington (643-6916), through February 17. Curtain is at 8 p.m. on Friday and Saturday. Tix $12.

JULIUS CAESAR. In this intriguing-sounding production (which received rave reviews at the Berkeley Shakespeare Festival), the Bard's Roman power play is time-warped to Washington DC in the early 1960s. Oskar Eustis, a resident director at the Mark Taper Forum in Los Angeles, directs what he calls a "gestural, visual, and political *translation*" of the play. At Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), through March 4. Curtain is at 7 p.m. on Tuesday and Sunday and at 8 p.m. Wednesday through Saturday, with a matinee at 2 p.m. on Sunday. Tix $22 to $30.

MAJOR BARBARA. The quibble with George Bernard Shaw's 1905 talkathon has always been that it's less a play than a staged argument — but what an argument! "Saint" Andrew Undershaft (as Shaw refers to the weapons magnate in his preface to the play) preaches a gospel of "money and gunpowder," in which salvation is linked to the alleviation of poverty by whatever means. His daughter Barbara is a major in the Salvation Army. Director Michael Engler, to his credit, never allows the play to drown in its raging dialectic; his production, if not fiercely engaging, is thoroughly amiable — with the upper-class prigs and bozos broadly but not buffoonishly drawn. Undershaft's eventual converts, Barbara and her professor suitor, Adolphus Cusins, are well played by the radiant Cherry Jones and a surprisingly strong Kario Salem. But Jeremy Geidt, smolderingly shrewd as Undershaft, nonetheless makes the munitions-molding Mephistopheles of the piece more dictatorial than dangerously seductive — which fails to give the devil his due. Presented by the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory through March 15. Curtain is at 8 p.m. on Friday and Saturday (February 16 and 17 only), with a matinee at 2 p.m. on Saturday (February 17 only). Tix $16 to $33.

NUNSENSE. Dan Goggin's Off Broadway musical, which won the 1986 Outer Critics' Circle Award, recounts the trials of the Little Sisters of Hoboken, who stage a talent show to raise money to bury four of their number inadvertently poisoned by the convent cook. We thought most of the shenanigans by the show's five singing, dancing, habit-clad nuns were about as dumb as the premise, but parochial-school grads seem to get a kick out of the Sisters kicking up their sensibly shod heels. At the Charles Playhouse, 74 Warrenton Street, Boston (426-6912), indefinitely. Curtain is at 8 p.m. Tuesday through Friday and at 6 and 9 p.m. on Saturday, with matinees at 2 p.m. on Thursday and at 3 p.m. on Sunday. Tix $15.50 to $26.50; half-price for students, seniors, and clergy at Thursday matinee.

OAT BRAN AND REMEMBRANCE. Boston Baked Theatre's latest collection of musical and satiric sketches bears an uncanny resemblance to an episode of *Saturday Night Live*. It's often funny, occasionally offensive, and maddeningly inconsistent in quality and parodic aim. The baked ones are at their best juxtaposing the truly incongruous; "Shakespeare's Seven Ages of Man with Bathtowel," for example, is a remarkable soliloquy in which BBT artistic director Stan Gill traces the stages of the average life (for middle-class males, at least) while transforming his protean bathtowel into appropriate props, from a diaper to a cane — all in iambic-tetrameter couplets! At the Boston Baked Theatre, 255 Elm Street in Davis Square, Somerville (628-9575), indefinitely. Curtain is at 8:15 p.m. on Friday and at 7 and 9:15 p.m. on Saturday. Tix $15; discounts for seniors and students.

PARTY OF ONE. San Francisco-based author/composer Morris Bobrow's musical revue about the perils of co-mingling celebrates subjects as disparate as President James Buchanan (our only unmarried Chief Executive) and onanism — not in the same song, however. Director Fran Charnas, conceiver of the enduring *All Night Strut!*, has done for this theatrical Soup-for-One what *Strut* did for the music of the '30s and '40s. That is, by adding precise choreography and perky staging to a quartet of hyper-enthusiastic players, she's made a hearty stew of flavorful if occasionally thin stock. At the Theatre Lobby at Hanover Street, 216 Hanover Street, Boston (227-9381), indefinitely. Curtain is at 8 p.m. Tuesday through Thursday, at 7 and 9:30 p.m. on Friday and Saturday, and at 3 p.m. on Sunday. Tix $14.50 to $21.50.

PERMISSION FROM CHILDREN. A staged reading of Kathleen Cahill's new play about "the ever present and undercutting power of childhood experience in our ongoing adult lives." Part of New Voices' Winter Reading Series. At the Boston Public Library, Copley Square, Boston (357-5667), February 14. Curtain is at 7 p.m. on Wednesday. Free.

THE SEAGULL. The debut production of the Chekhov Theatre and Film Company goes down flapping. To his credit, Russian expatriate director Alexander Chirkov doesn't buy the notion that Chekhov's characters are crystalline snifflers. Unfortunately, he goes too far in the other direction, turning Chekhov's hapless aesthetes into the Stooges of the Steppes. And except for Stephen Collins as a free-thinking doctor and Melissa Sue Eugley as Nina, the cast compounds the directorial excess. At the Agassiz School, 28 Sacramento Street, Cambridge (547-8688), through February 24. Curtain is at 8 p.m. Thursday through Saturday. Tix $10; $8 for students and seniors.

SHEAR MADNESS. This dramatis personae of this audience-participation whodunit (which is now the longest-running non-musical in American theater history) continue to comb Newbury Street for the murderer of a classical pianist who lived over the unisex hair salon where the show is set. At the Charles Playhouse, Stage II, 74 Warrenton Street, Boston (426-5225), indefinitely. Curtain is at 8 p.m. Wednesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $17 to $22.

SLOW FIRE. An "electric opera" created by composer Paul Dresher and librettist/performer Rinde Eckert that looks beneath the seemingly normal life of its central character to the "meaninglessness and materialism of urban society." Said the *Village Voice* of the piece, which is performed by the Paul Dresher Ensemble, it "makes much celebrated postmodern music theatre seem not just impressionistic, but escapist by comparison." Presented by NUArts at Northeastern University's Blackman Auditorium, 360 Huntington Avenue, Boston (437-2247), February 9. Curtain is at 8 p.m. on Friday. Tix $12 to $14.50; discounts for students and seniors; half-price for Northeastern staff and students.

THE STORYTELLING STONE. Nikki Tilroe, an award-winning puppeteer who has performed around the world, presents an evening of "puppet theater, mime, mask, and Japanese dance" for adults. Presented by Stories After Dark at the Puppet Showplace Theatre, 32 Station Street, Brookline Village (731-0526), February 9. Curtain is at 8:30 p.m. on Friday. Tix $8; $7 for students and seniors.

TEETERING ON THE EDGE. Talented storyteller Judith Black looks at "one woman's precarious maneuverings through the Stop and Shop check out line, dating three men simultaneously, and a passion for Ben and Jerry's ice cream" in her latest autobiographical yarn. At the First Church Congregational, 11 Green Street, Cambridge (628-5865), February 17 through March 3. Curtain is at 8 p.m. on Saturday and at 7:30 p.m. on Sunday. Tix $9; $5 for students and seniors.

TRACERS. New England premiere (by the Gloucester Stage Conservatory, in conjunction with area Vietnam veterans) of an oral history of the Vietnam war that "draws a sharply etched picture of the world of contradictions" soldiers faced abroad and at home. At the Gloucester Stage Company, 267 East Main Street, Gloucester (508-281-4099), February 16 through March 4. Curtain is at 8 p.m. on Friday and Saturday, with a matinee at 5 p.m. on Sunday. Tix $12 to $16.50.

A TRIBUTE TO ANNA AKHMATOVA. Nobel Prize winner Joseph Brodsky believes Akhmatova to be "the greatest Russian poet of the 20th century," and he, along with writer and translator Stanley Kunitz, poet F.D. Reeve, and others, will pay tribute to the writer in an evening of readings from her poetry and letters. Presented by the Poets' Theatre at Sanders Theatre, Harvard University, Cambridge (720-3434), February 18. Curtain is at 8 p.m. on Sunday. Tix $10 to $20; discount for students and seniors.

VIEUX CARRÉ A semi-autobiographical remembrance (written in the '70s) of the time Williams spent as a young writer in the French Quarter of New Orleans in the late 1930s, this play is one of his last and least-known works. But it shares with his earlier, classic scripts a veneer of soap-operatic Southern squalor that gives way to reveal the universal need to be loved — and it expresses that theme as poignantly as any of Williams's more popular works. The excellent Triangle production, skillfully directed by Curt Miller, makes a case that it deserves a place in the repertoire. At the Triangle Theater, 56 Berkeley Street, Boston (720-3434), through February 10. Curtain is at 8 p.m. on Friday and Saturday. Tix $15.

THE VORTEX. The play that established 24-year-old Noel Coward as playwright, director, and actor, this "witty treatment of the dazzle, decay, and darker side of London's roaring '20s," was a scandal in its day. At the Lyric Stage, 54 Charles Street, Boston (742-8703), through March 11. Curtain is at 8 p.m. Wednesday through Friday, at 5 and 8:30 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $13.50 to $17.

WAITING FOR GODOT. "The spirit of the play," wrote Beckett regarding his absurdist masterpiece about two tramps and a missed appointment, "is that nothing is more grotesque than the tragic." The Merrimack Repertory Theatre's resident dramaturge, David Kent, directs. At the Merrimack Repertory Theatre, 50 East Merrimack Street, Lowell (508-454-3926), through February 24. Curtain is at 8 p.m. Wednesday through Friday, at 5 and 8:45 p.m. on Saturday, and at 7 p.m. on Sunday, with matinees at 2 p.m. on Wednesday and Sunday. Tix $11 to $20.

WOYZECK. Acclaimed avant-garde director Richard Foreman (who staged the Philip Glass opera based on Edgar Allan Poe's *The Fall of the House of Usher* for the American Repertory Theatre) takes on Büchner's modernist tale of alienation and murder. At the Hartford Stage Company, 50 Church Street, Hartford, Connecticut (203-527-5151), February 10 through March 17. Curtain is at 7:30 p.m. Tuesday through Thursday and Sunday and at 8 p.m. on Friday and Saturday, with matinees at 2 p.m. on Wednesday and at 2:30 p.m. on Sunday. Tix $10; after February 15, Tix $20 to $25.

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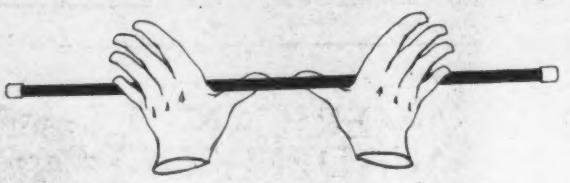
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ROCK THE BOAT RADIO

HERE'S WHAT'S HOT THIS WEEK!

TOP 25 ALBUMS

RANK	ARTIST	TITLE
1	Peter Murphy	*Deep*
2	The Mighty Lemon Drops	*Laughter*
3	They Might Be Giants	*Flood*
4	The B-52's	*Cosmic Thing*
5	Ian McCulloch	*Candleland*
6	The Smithereens	*11*
7	Kate Bush	*The Sensual World*
8	UB40	*Labour of Love II*
9	The Creatures	*Boomerang*
10	Edie Brickell/ New Bohemians	*Born on the 4th of July*
11	The Stone Roses	*The Stone Roses*
12	The Jesus & Mary Chain	*Automatic*
13	Tracy Chapman	*Crossroads*
14	Michael Penn	*March*
15	The Psychedelic Furs	*Book Of Days*
16	Grant Hart	*Intolerance*
17	Map Of The World	*An Inch Equals A Thousand Miles*
18	John Wesley Harding	*God Made Me Do It*
19	The Raindogs	*Lost Souls*
20	The Ocean Blue	*The Ocean Blue*
21	The Silencers	*A Blues For Buddha*
22	Nine Inch Nails	*Pretty Hate Machine*
23	Tanita Tikaram	*The Sweet Keeper*
24	Lenny Kravitz	*Let Love Rule*
25	The Sugarcubes	*Here Today, Tommorrow, Next Week*

TOP 10 SINGLES

1	Electronic	*Getting Away With It*
2	The The	*Jealous of Youth*
3	Sinead O'Connor	*Nothing Compares 2 U*
4	The Stone Roses	*Fool's Gold*
5	Midnight Oil	*Blue Sky Mine*
6	The Beloved	*Hello*
7	Depeche Mode	*Dangerous*
8	Big Audio Dynamite	*Free*
9	The Beautiful South	*You Keep It All In*
10	The Cult	*Sweet Soul Sister*

TOP Boston 5 ROCKS

1	Dogzilla	*Allzgod*
2	The Raindogs	*Lost Souls*
3	The Titanics	*The Titanics*
4	Moving Targets	*Brave Noise*
5	Bop (Harvey)	*Bread And Circuses*

TOP Moods for 10 MODERNS

1	Meat Beat Manifesto	*Dog Star Man*
2	A Tribe Called Quest	*I Left My Wallet In El Segundo*
3	Ryuichi Sakamoto	*Beauty*
4	Anna Domino	*Colouring In The Edge And The Outline*
5	Revolting Cocks	*Let's Get Physical*
6	Bang The Party	*Bang The Party*
7	Click Click	*Bent Massive*
8	The Lounge Lizards	*Voice Of Chunk*
9	Public Enemy	*Welcome To The Terrordome*
10	Poor Righteous Teachers	*Time To Say Peace*

TOP Jazz 10 BRUNCH

1	Gatemouth Brown	*Standing My Ground*
2	Alden/Barrett	*Salutes Buck Clayton*
3	Stanley Cowell	*Back To The Beautiful*
4	Stan Getz	*Anniversary*
5	Gary Burton	*Reunion*
6	Jay Hoggard	*Overview*
7	Rod Williams	*Hanging In The Balance*
8	Billy Pierce	*Equilateral*
9	The Harper Brothers	*Remembrance*
10	Denny Zeitlin	*In The Moment*

WFNX 101.7
WHERE YOU HEARD IT FIRST

OFF THE RECORD

JAZZ

★★★½Eddie Henderson, PHANTOMS (SteepleChase). Here's Eddie Henderson with the kind of supporting cast he richly deserves. *Phantoms* is beautifully conceived and executed. Trumpeter Henderson doesn't waste a note; his playing exudes confidence and makes great names spin around in one's head — Clifford Brown, Lee Morgan, Fats Navarro. His tone is lustrous (the credits fail to mention that he plays flügelhorn as well), and his approach to ballads like "Naima" and "Little Girl Blue" is positively reverential.

That also applies to the other musicians, who never confuse volume or excess with intensity. Vibist Jon Locke plays on four of the tunes, one of which he wrote, and he's a nice addition. Bassist Wayne Dockery waltzes right through the changes, and drummer Victor Lewis sounds close to perfect. The title cut was written by Kenny Barron, and it's a killer. Barron's runs and arpeggiated chords on "Phantoms" are so luminous you sometimes wonder whether he's momentarily transformed the piano into a harp. His work on the rest of the album is equally delightful.

— Karen Bennett

★★★★Teddy Wilson & His Orchestra with Billie Holiday, TOO HOT FOR WORDS (Hep). Pianist Wilson, at age 22, was given a free hand in picking the personnel for these 1935 sessions (Benny Goodman, Ben Webster, Chu Berry, Johnny Hodges, Roy Eldridge, Cozy Cole). John Hammond suggested using a fairly unknown singer, Billie Holiday, and the 14 vocals here are among her earliest recordings. Half the songs are from popular movies of the day; among them are such classics as "What a Little Moonlight Can Do" and "Miss Brown to You."

There are also six instrumentals focused on Wilson's stride-swing playing and spirited exchanges with his improvising sidemen. Much has been written about the Holiday/Lester Young interplay, but the way Webster and Berry coddle and protect Billie's lightly swaggering, feisty interpretations in layers of luxurious tenor makes you nearly forget her later triumphs. Eldridge's assertive trumpet blasts and darting, on-the-beat solos nail down the time while unifying and elating the rhythm section.

— Mark Hurd

★★★Various Artists, EXQUISITE CORPSES FROM THE BUNKER (Heartpunch). Just when you thought you never wanted to hear another free-improvisation record again, along comes this disarming document from NYC's second or third generation of abstractionists, most of whom are unknown outside of town. It's full of the usual plink-chip-blur vernacular of the idiom; the 22 participants didn't stress cohesion in their utterings, but they got it anyway.

Thank their process, a kids' game that strives for equality by favoring random overlaps of instrumental licks. Sounds iffy, but between the diversity of instrumentation and the compression of personalities, they fashion a well-rounded, if temporary, nation that just might be indivisible, and certainly beats the shit out of this perpetually fragmented country of ours.

— Jim Macnie

POP

★★★The Gipsy Kings, MOSAIQUE (Elektra Musician). As was true of their last album, the main glory of *Mosaique* is in the Kings' fluid, flamenco-like guitar work. Crossing the speed and delicacy of classical guitar with the rough energy of more-plebeian styles, these gypsy musicians make folk fiery. The only weakness of this South-of-France-based combo is the sometimes strained, formal sound of their singing (especially in "El Camino" and "Serena"), which, unfortunately, seems as much a part of their ages-old style as their nimble fingers.

The Gipsy Kings

Combined with the language barrier (they sing primarily in Spanish), that stiffness could swing this music back into the ethnic-novelty category. The quicksilver guitars, however, save the day — especially on the instrumental tracks. Fingering simple arpeggios to make something very much like pop hooks and lightly brushed cymbals in the title track, or lacing those six swift strings with flute for a cool jazz touch in "Liberté," the Gipsy Kings swing, rock, and roll across genres.

— Clea Simon

★½The O'Kanes, IMAGINE THAT (Columbia). The O'Kanes are at their best when their harmonies, eerie as the calm before the storm, are the focus of a sparse musical accompaniment. So this record is disappointing. It's cluttered by too many instrumental voices. Worse, the singing and songwriting strengths the O'Kanes displayed on previous albums have been cast aside for a venture into bubblegum country. Except for "This Ain't Love," a sad song in which the duo apply all the anguish and pain their twined voices can muster, they appear to be striving too hard for a crossover audience.

But that doesn't keep them from messin' with country tradition. There's a bad imitation of the Everly Brothers on "Tell Me I Was Dreaming." They've even bastardized the Louvin Brothers' "Do You Live What You Preach" by speeding up the melody and changing the lyrics for "Will You Travel Down the Road with Me." And the O'Kanes, despite their strong harmonies, are no Louvin Brothers.

— Lisa Susser

★★Hex, HEX (First Warning). Nine duets of unusually cerebral gothic rock sung by Donette Thayer with supporting, instrumental effects by Steve Kilbey of the Church. The mood is deep slumber: Kilbey's wall-of-tumble synths mark time and Thayer-as-insomniac yawns her lines. Fortunately, she's got sleeping pills, in the formulaic, detail-less emotions of her words.

Side one, from "Diviner" to "Mercury Towers," takes Thayer from cool crooning to tired whispers, the melodies translated into countable sheep by Kilbey's light gray beat. "Fire Island" and "In the Net" follow, the first a beach-music slowdown of the Doors' "Riders on the Storm," the second a curiously unphysical, low-NRG dance: as Thayer says, she's "shifting from insomnia to chaste acceleration."

"Silvermine" and "Elizabeth Green" bring her to a sudden stop. Kilbey's pop-synth romanticism on these ballads is as braided as anything by the Cure, but without their clarity. Thayer dreams on, a lonesome, abandoned dancegirl? She should get so physical.

— Michael Freedberg

★★½Sugar Minott, GHETTO CHILD (Heartbeat). Reggae artist Sugar Minott's forte is dispensing social commentary over deceptively seductive "dancehall" grooves that soften the rhetoric. His new album balances the music and the message. In "Nowadays Girls," Minott takes an anti-abortion stance, advising that "a woman shall be saved in the child they bring." "Danger Zone" and "Material World" deal with the harsh realities of urban living, and "Dreadlock Chalice" preaches to youths about the evils of angel dust, LSD, and sniffing glue while promoting the occasional use of a spliff — the "dreadlock chalice."

A nice change of pace is the less strident "Another Man's Girl." Minott's singing is soulful throughout, though his back-up band, Abbashante, are at times a bit slick for his brand of front-porch philosophizing. If you're more into riddims than rhetoric, the CD version includes dub mixes of nine of the album's 10 tracks.

— Dan Kening

CLASSICAL

★★★★Magda Olivero, Plácido Domingo, CILEA: ADRIANA LECOUVREUR (Legato Classics). *Adriana Lecouvreur* was composed in 1902, two years after *Tosca*, and they're cut from the same melodramatic cloth. Both are about stars whose lovers are out of favor with the ruling political powers. Both heroines are destroyed by their own mistaken jealousy. Floria Tosca leaps off a tower, Adriana inhales flowers poisoned by her rival.

Cilea's opera isn't as dramatic or as inventively orchestrated as Puccini's. I think it has only two real tunes, repeated over and over. But they're pretty and gratifying to sing. Soprano Magda Olivero was the composer's favorite interpreter of the title role, yet she never recorded it commercially. Her farewell performance of it took place in Newark, in 1973, at the age of 63 (two years *before* her Met debut).

Fortunately, as in the movie *Diva*, someone sneaked a tape recorder into the auditorium. Olivero was a great diva in the 19th-century tradition. You can hear the grandeur of her poses in every one of her evaporating pianissimos and swelling climaxes. *Adriana* was also a major vehicle for Caruso. Olivero's tenor in Newark was the young Plácido Domingo, and I've never heard him sound more spectacular. He created such an uproar, he had to sing one of his arias twice, something the Met would never have allowed. The sound is far from ideal, but the performance is unforgettable.

— Lloyd Schwartz

FILM LISTINGS

Born on the Fourth of July

BOSTON

ALLSTON CINEMA (277-2140)
214 Harvard Ave.
I: Hard to Kill: through Thurs. Call for times.
II: Heart Condition: through Thurs. Call for times.
III: Tremors: through Thurs. Call for times.
BEACON HILL (723-8110)
1 Beacon St.
I: Homer and Eddie: through Thurs., 1:40, 3:40, 5:40, 7:40, 9:40
II: Mack the Knife: through Thurs., 1:45, 4:30, 7, 9:30
III: Tango & Cash: through Thurs., 1:30, 3:30, 5:30, 7:30, 9:30
CHARLES (227-1330)
195 Cambridge St.
I: Loose Cannons: through Thurs., 1:15, 3:15, 5:15, 7:30, 9:50
II: Tremors: through Thurs., 1:45, 3:45, 5:45, 7:45, 10
III: Glory: through Thurs., 1:30, 4:30, 7:15, 9:45
CHERI (536-2870)
50 Dalton St.
I: Heart Condition: through Thurs., 1, 3:15, 5:30, 7:45, 10; Fri., Sat., midnight
II: Driving Miss Daisy: through Thurs., 12:30, 3, 5:20, 8, 10:15; Fri., Sat., midnight
III: Stella: through Thurs., 12:15, 2:45, 5:10, 7:40, 10:05; Fri., Sat., midnight
IV: The War of the Roses: through Thurs., noon, 2:30, 5, 7:30, 10; Fri., Sat., midnight
CINEMA 57 (482-1222)
200 Stuart St.
I: Hard to Kill: through Thurs., 1:30, 3:30, 5:30, 7:30, 9:30
II: Internal Affairs: through Thurs., 1:15, 3:20, 5:30, 7:40, 9:50 (Wed., no 7:40 show)
COPLEY PLACE (266-1300)
100 Huntington Ave.
I: Stanley and Iris: 10:15 a.m., 1:15, 4:15, 7:10, 9:30 (Sun., no 10:15 a.m. show); Fri., Sat., 11:50
II: Drugstore Cowboy: through Thurs., 10:30 a.m., 12:45, 3, 5:15, 7:30, 9:45 (Sun., no 10:30 a.m. show); Fri., Sat., midnight
III: Flashback: 11:45 a.m., 2:15, 4:45, 7:15, 9:40 (Sun., no 11:45 a.m. show); Fri., Sat., midnight
IV: sex, lies, and videotape: through Thurs., 10 a.m., 12:15, 2:30, 4:50, 7:10, 9:30 (Sun., no 10 a.m. show); Fri., Sat., 11:50
V: Steel Magnolias: through Thurs., 10:45 a.m., 1:30, 4:15, 7, 9:30 (Sun., no 10:45 a.m. show); Fri., Sat., 11:50
VI: Triumph of the Spirit: through Thurs., 10:30 a.m., 1:15, 4, 7, 9:35 (Sun., Wed., no 10:30 a.m. show; Mon., Tues., Thurs., no 1:15 show); Fri., Sat., midnight
VII: Look Who's Talking: through Thurs., 10:30 a.m., 12:45, 3, 5:15, 7:40, 10 (Sun., no 10:30 a.m. show); Fri., Sat., 12:10 a.m.
VIII: Crimes and Misdemeanors: through Thurs., 10 a.m., 12:20, 2:40, 5, 7:20, 9:40 (Sun., no 10 a.m. show); Fri., Sat., midnight
IX: The Little Mermaid: through Thurs. 11:45 a.m., 1:30, 3:45, 6 (Sun., no 11:45 a.m. show)
X: The Fabulous Baker Boys: through Thurs., 8:30; Fri., Sat., 11:50
XI: Music Box: through Thurs., 10:45 a.m., 1:30, 4:15, 7, 9:40 (Sun., no 10:45 a.m. show)
XII: Always through Thurs., 10:15 a.m., 1, 3:45, 7, 9:35 (Fri., Sun., and Wed., no 10:45 a.m. show); Fri., Sat., midnight
NICKELODEON (424-1500)
606 Commonwealth Ave.
I: Mystery Train: through Thurs., 1:15, 4:15, 7, 9:30; Fri., Sat., midnight
II: Enemies, A Love Story: through Thurs., 2, 4:40, 7:30, 10:10; Fri., Sat., midnight
III: My Left Foot: through Thurs., 1:30, 3:35, 5:35, 7:50, 10:10; Fri., Sat., 12:05 a.m.
IV: Roger & Me: through Thurs., 1:15, 3:05, 5, 7:10, 9:30 (Mon., no 7:10 show); Fri., Sat., midnight
I: Henry V: through Thurs., 1:15, 4, 7, 9:45
PARIS (267-8181)
841 Boylston St.
Born on the Fourth of July: through Thurs., 1, 4, 7, 10

BROOKLINE

CHESTNUT HILL (277-2500)
Rte. 9 and Hammond St.
I: Driving Miss Daisy: through Thurs., 12:30, 2:45, 5, 7:15, 9:30
II: Internal Affairs: through Thurs., 12:45, 3:05, 5:20, 7:45, 10:10
III: Born on the Fourth of July: through Thurs., 1, 4, 7, 9:50
IV: Enemies, A Love Story: through Thurs., noon, 2:30, 5, 7:30, 10:10
V: Loose Cannons: through Thurs., 1, 3:10, 5:10, 7:35, 9:40
CIRCLE CINEMA (566-4040)
Cleveland Circle.
I: Stanley and Iris: through Thurs. Call for times.
II: Roger & Me: through Thurs. Call for times.
III: Glory: through Thurs. Call for times.
IV: Flashback: through Thurs. Call for times.
V: Music Box: through Thurs. Call for times.
COOLIDGE CORNER (734-2500)
290 Harvard St.
I: Camille Claudel: Fri., Mon.-Thurs., 5:15, 8:15; Sat., 12:45, 3:30, 6:30, 9:30; Sun., 2:30, 5:15, 8:15
II: The Plot Against Harry: through Thurs., 6, 7:45, 9:30; Sat., Sun. mats., 1:15, 2:50, 4:25

CAMBRIDGE

BRATTLE (876-6837)
40 Brattle St., Harvard Sq.
Desire: Fri., 4:30, 8
Garden of Allah: Fri., 6:15, 9:45
Touch of Evil: Sat., 3:50, 7:55
Stage Fright: Sat., 1:45, 5:45, 9:45
For Your Eyes Only: Sun., 1:30, 8:45
A View to a Kill: Sun., 4
Octopussy: Sun., 6:25
The Caine Mutiny: Mon., 3:15, 7:45
Beat the Devil: Mon., 5:45, 10
Screamplay: Tues., 6:15, 9:30
The Appointments of Dennis Jennings, Photo Album, and Country Dude: Tues., 5, 8
Beauty and the Beast: Wed., 4, 7:45
La Ronde: Wed., 5:45, 9:30
The Seventh Seal: Thurs., 4:15, 7:55
The Virgin Spring: Thurs., 6:05, 9:45
Judgement at Nuremburg: Fri. the 16th, 7
Witness for the Prosecution: Fri. the 16th, 4:45, 10:15
HARVARD SQUARE (864-4581)
10 Church St.
I: Driving Miss Daisy: through Thurs., noon, 2:15, 4:50, 7:20, 9:40; Fri., Sat., midnight
II: Triumph of the Spirit: through Thurs. 11:30 a.m., 1:50, 4:15, 7, 9:30 (Mon., no shows after 1:50 show; Tues., no shows before 7)
III: My Left Foot: through Thurs., 12:15, 2:20, 4:55, 7:10, 9:20
IV: Roger & Me: through Thurs., 12:30, 2:30, 5, 7:30, 9:45; Fri., Sat., midnight
V: Glory: through Thurs., 11:30, 2, 4:30, 7, 9:30; Fri., Sat., midnight
VI: The Rocky Horror Picture Show: Fri., Sat., midnight
JANUS CINEMA (661-3737)
57 JFK St.
Born on the Fourth of July: through Thurs., 1, 4, 7, 10

SUBURBS

ARLINGTON Regent (643-1198)
7 Medford St.
Always: through Thurs., 7, 9:10
ARLINGTON, Capitol (648-4340)
204 Mass. Ave.
I: The Fabulous Baker Boys: through Thurs., 6:45, 9
II: Steel Magnolias: through Thurs., 7, 9:20
III: Always: through Thurs., 4:45, 7:05, 9:30
IV: Shirley Valentine: through Thurs., 4:30, 6:45, 8; Sat., Sun. mat., 2
V: Back to the Future II: through Thurs., 5, 7:15, 9:25; Sat., Sun. mats., 12:30, 2:40
VI: All Dogs Go to Heaven: through Thurs., 1:15, 3
VII: Look Who's Talking: through Thurs., 5; Sat., Sun. mats., 1, 3
VIII: The Wizard: through Thurs., 4:30; Sat., Sun. mats., 12:30, 2:30
BEVERLY, Cabot Street Cinema (508-927-3677)
286 Cabot St.
We're No Angels: Fri., Sat., Mon., 4:40, 7, 9:20
Blaze: Tues.-Thurs., 5:30, 8
The Bear: Fri. the 16th, 1, 3
Crimes and Misdemeanors: Fri. the 16th, 5, 7:10, 9:20
BILLERICA Flick (663-5425)
Rte. 3A, Billerica Mall
I: Loose Cannons: through Thurs., 7:20, 9:30; Sat., Sun. mats., noon, 1:30, 3:30
II: Stella: through Thurs., 7:10, 9:30; Sat., Sun. mats., 1, 3:30
III: All Dogs Go to Heaven: Sat., Sun., 11:45
IV: Tango & Cash: through Thurs., 7:30, 9:30
V: The Little Mermaid: through Thurs., 6; Sat., Sun. mats., noon, 1:45, 3:30
BRAINTREE, General Cinema (848-1070)
South Shore Plaza
I: Hard to Kill: through Thurs., 1, 3:10, 5:15, 7:30, 9:50
II: Glory: through Thurs., 12:15, 2:35, 5, 7:30, 10
III: Always: through Thurs., 7:45, 10
IV: The Little Mermaid: through Thurs., 12:45, 2:30, 4:20, 6
V: Stella: through Thurs., 12:30, 2:50, 5:10, 7:35, 9:55
I: Hard to Kill: through Thurs., 12:45, 3, 5:05, 7:15, 9:30
II: Driving Miss Daisy: through Thurs., 1, 3:10, 5:20, 7:45, 9:55
III: Internal Affairs: through Thurs., 12:30, 2:50, 5:10, 7:35, 10
IV: Born on the Fourth of July: through Thurs., 1, 4, 7, 9:50
V: Stella: through Thurs., 1, 3:05, 5:15, 7:30, 9:45
VI: The War of the Roses: through Thurs., 1:30, 4:30, 7:15, 9:55
VII: Flashback: through Thurs., 12:45, 3, 5:15, 7:30, 9:45
BROCKTON, Loews Theatres (508-963-1010)
Rte. 27
I: Stanley and Iris: through Thurs., 5:10, 7:20, 9:30; Sat., Sun., 12:45, 2:50
II: Loose Cannons: through Thurs., 5:20, 7:30, 9:35; Sat., Sun. mats., 1:, 3:10
III: Heart Condition: through Thurs., 5:40, 7:50, 9:50; Sat., Sun. mats., 1:10, 3:30
IV: Ski Patrol: Through Thurs., 5:35, 7:50, 9:50; Sat., Sun. mats., 1:20, 3:20
BURLINGTON, General Cinema I-IV (272-4410)
Rte. 128, exit 42
I: Music Box: through Thurs., 7:45, 9:55
II: Roger & Me: through Thurs., 12:30, 2:40, 4:45, 7:10, 9:25
III: Stella: through Thurs., 12:45, 2:55, 5:05, 7:30, 9:50
IV: Flashback: through Thurs., 1, 3:15, 5:25, 7:45, 10
V: The Little Mermaid: through Thurs., 12:30, 2:20, 4:10, 6:05
DANVERS, Loews Theatres
Rte. 128, exit 24
I: Heart Condition: through Thurs., 7:50, 10
II: Stella: through Thurs., 1:15, 4:30, 7:25, 9:40
III: Driving Miss Daisy: through Thurs., 1:45, 4:15, 7:20, 9:35
IV: Born on the Fourth of July: through Thurs., 1, 4, 7, 10
V: The War of the Roses: through Thurs., 1:40, 4:30, 7:15, 10:10
VI: Flashback: through Thurs., 1:20, 4:20, 7:30, 9:45
VII: The Little Mermaid: through Thurs., 1:30, 3:30, 6
DANVERS, Liberty Tree Mall (599-3122)
Rte. 128, exit 24.
I: Stanley and Iris: through Thurs., 5:30, 7:40, 9:50; Sat., Sun. mats., 1:10, 3:20
II: Loose Cannons: through Thurs., 5:15, 7:20, 9:30; Sat., Sun. mats., 1, 3:10
FRAMINGHAM, General Cinema I-VI (235-8020)
Rte. 9, Shopper's World
I: Stella: through Thurs., 12:30, 2:50, 5:10, 7:35, 9:55
II: Flashback: through Thurs., 12:30, 2:45, 5, 7:40, 10
III: Driving Miss Daisy: through Thurs., 12:45, 2:50, 5, 7:25, 9:45
IV: Born on the Fourth of July: through Thurs., 1, 4, 7, 9:50
V: Tango & Cash: through Thurs., 7:50, 10
VI: The War of the Roses: through Thurs., 1:30, 4:30, 7:15, 9:45
VII: The Little Mermaid: through Thurs., 12:30, 2:15, 4, 6:15
HANOVER, General Cinema I-IV (337-5353)
Hanover Mall, Rtes. 3 and 53
I: Hard to Kill: through Thurs., 1, 3:10, 5:15, 7:30, 9:50
II: Stella: through Thurs., 12:30, 2:45, 5, 7:15, 9:30
III: The War of the Roses: through Thurs., 7:35, 9:55
IV: The Little Mermaid: through Thurs., 12:45, 2:45, 5:45
V: Driving Miss Daisy: through Thurs., 12:30, 2:45, 5, 7:20, 9:40
HINGHAM, Loring Hall Cinema (749-1400)
65 Main St.
Loose Cannons: through Thurs., 7:15, 9:15
LEXINGTON, Loews Theatres (862-3260)
1794 Mass. Ave.
I: sex, lies and videotape: Fri., 5:35, 7:45, 10; Sat., 1, 3:15, 5:35, 7:45, 10; Sun., 1, 3:15, 5:55, 8:30, Mon.-Thurs., 5:55, 8:30
II: Steel Magnolias: Fri., 5:15, 7:30, 9:45; Sat., 12:45, 3, 5:15, 7:30, 9:45; Sun., 12:45, 3, 5:45, 8:15, Mon.-Thurs., 5:45, 8:15
NEWBURYPORT, Screening Room
(508-462-3456), 82 State St.
Breaking In: Fri., Sat., 7, 9
In Country: Sun.-Wed., 8
Powaqqatsi: Life in Transformation: Thurs., 8; Fri. the 16th, 7, 9
NEWTON, West Newton Cinema (964-6060)
1296 Washington St.
I:Triumph of the Spirit: through Thurs., 7:10, 9:40; Sat., Sun. mats., 1:30, 4
II: The Little Mermaid: through Thurs., 6; Sat., Sun. mats., 12:45, 2:25, 4:30
III: Crimes and Misdemeanors: through Thurs., 9:35
IV: The War of the Roses: through Thurs., 7:20, 9:40; Sat., Sun. mats., 1:40, 4:10
V: Spices: through Thrus., 7:40
VI: Stella: 7, 9; Sat., Sun. mats., 12:50, 2:50, 4:50
VII: Henry V: Fri. the 16th. Call for times.
PEABODY, General Cinema (599-1310)
North Shore Center
I: Hard to Kill: through Thurs., 1, 3:15, 5:25, 7:30, 9:35
II: Roger & Me: through Thurs., 1, 3:10, 5:25, 7:35, 9:45
III: Tremors: through Thurs., 1, 3:10, 5:20, 7:30, 9:45
PEMBROKE, Cinema (826-5650)
Rte. 139
I: Stanley and Iris: through Thurs., 7:15, 9:15; Sat., Sun. mat., 2:45
II: Born on the Fourth of July: through Thurs., 7, 9:40; Sat., Sun. mats., 2
QUINCY, Entertainment Cinemas (773-5700)
1585 Hancock St., Quincy Fair Mall
I: Loose Cannons: through Thurs., noon, 2:15, 4:45, 7, 9:35
II: Heart Condition: 4:45, 9:40
III: Internal Affairs: through Thurs., 11:35 a.m., 2:05, 4:40, 7:10, 9:35
IV: Flashback: through Thurs., 11:40 a.m., 2:10, 4:35, 7, 9:40
V: Ski Patrol: through Thurs., noon, 2:10, 7:15
VI: Tango & Cash: through Thurs., 4:35, 7:15, 9:30
VII: The Wizard: through Thurs., noon, 2:10
VIII: Born on the Fourth of July: though Thurs., 11:25 a.m., 2, 4:35, 7:10, 9:45
IX: The War of the Roses: through Thurs., 11:45 a.m., 2:05, 4:35, 7, 9:35
REVERE, Showcase Cinema (286-1660)
Rte. 1 and Squire Rd.
I: Stanley and Iris: through Thurs. Call for times.
II: Hard to Kill: through Thurs. Call for times.
III: Loose Cannons: through Thurs. Call for times.
IV: Heart Condition: through Thurs. Call for times.
V: Stella: through Thurs. Call for times.
VI: Roger & Me: through Thurs. Call for times.
VII: Internal Affairs: through Thurs. Call for times.
VIII: Driving Miss Daisy: through Thurs. Call for times.
IX: The Little Mermaid: through Thurs. Call for times.
X: Tremors: through Thurs. Call for times.
XI: Glory: through Thurs. Call for times.
XII: Tango & Cash: through Thurs. Call for times.
XIII: Look Who's Talking: through Thurs. Call for times.
XIV: Born on the Fourth of July: through Thurs. Call for times.
XV: The War of the Roses: through Thurs. Call for times.
XVI: Flashback: through Thurs. Call for times.
XVII: Ski Patrol: through Thurs. Call for times.
SALEM, Loews Theatres (595-4700)
East India Mall
I: Tango & Cash: through Thurs., 7:30, 9:15; Sat., Sun. mats., 1:10, 3:30, 5:45
II: Glory: through Thurs, 7, 9:20; Sat., Sun. mats., 1:05, 4
III: Steel Magnolias: through Thurs., 7:20, 9:30; Sat., Sun. mats., 1, 3:50
SCITUATE, Entertainment Cinemas (545-0045)
Front St., Scituate Harbor
I: Music Box: through Thurs., 7, 9:20; Sat., Sun. mats., 2, 4:15
II: Born on the Fourth of July: through Thurs., 7, 9:30; Sat., Sun. mats., 1:30, 4:15
IV: Internal Affairs: through Thurs., 7, 9:15; Sat., Sun. mats., 2, 4:15
V: Driving Miss Daisy: through Thurs., 7:05, 9:15; Sat., Sun. mats., 2, 4:15
SOMERVILLE, Loews Theatres (628-7000)
35 Middlesex Ave., Assembly Sq. Mall
I: Stanley and Iris: through Thurs., 1:40, 4:20, 7:35, 10; Fri., Sat., midnight
II: Roger & Me: through Thurs., 1:35, 3:35, 5:35, 7:55, 9:55; Fri., Sat., 11:45 a.m.
III: Hard to Kill: through Thurs., 1:10, 3:15, 5:20, 7:25, 9:45; Fri., Sat., 11:45
IV: Loose Cannons: through Thurs., 1:15, 3:25, 5:30, 7:40, 10:05; Fri., Sat., midnight
V: Heart Condition: through Thurs., 7:55, 10:10; Fri., Sat., 12:10 a.m.
VI: Internal Affairs: through Thurs., 1:30, 4:30, 7:20, 9:50; Fri., Sat., midnight
VII: Driving Miss Daisy: through Thurs., 1:40, 4:25, 7:30, 9:40; Fri., Sat., 11:50
VIII: Born on the Fourth of July: through Thurs., 1:10, 4:10, 7, 10
IX: Tremors: through Thurs., 1:10, 3:20, 5:20, 7:20, 9:40; Fri., Sat., 11:30
X: The War of the Roses: through Thurs., 1:25, 4:30, 7:45, 10:15; Fri., Sat., 12:20 a.m.
XI: Stella: through Thurs., 1:30, 4:15, 7:15, 9:35; Fri., Sat., 11:45
XII: The Little Mermaid: through Thurs., 1:20, 3:20, 6
XIII: Flashback: through Thurs., 1:50, 4:40, 7:10, 9:30; Fri., Sat., 11:30
STONEHAM Flick (438-6600)
Rte. 28, Redstone Shopping Center
I: Back to the Future: through Thurs., 7:10, 9:30; Sat., Sun. mats., 1, 3:30
II: Steel Magnolias: through Thurs., 7, 9:30
III: Look Who's Talking: Sat., Sun. mats., 1, 3:30
STOUGHTON, Entertainment Cinema (344-4566)
807 Washington St.
Steel Magnolias: through Thurs., 7, 9:15
The Wizard: Sat., Sun. mats., 2, 4
WEYMOUTH, Cameo Theater (335-2777)
Columbia Sq., South Weymouth
I: Roger & Me: through Thurs., 7:15, 9:15; Sat., Sun. mats., 1, 3
II: Flashback: through Thurs., 7:15, 9:30, Sat., Sun. mats., 1, 3
WEYMOUTH, Cinemas (337-5840)
Rte. 3A, Harbor Light Mall
I: Stanley and Iris: through Thurs., 7:30, 9:30; Sat., Sun. mats., 1, 3, 5
II: Driving Miss Daisy: through Thurs., 7:15, 9:15; Sat., Sun., mats., 1, 3, 5
III: The Little Mermaid: through Thurs., 6; Sat., Sun. mats., 1, 2:45, 4:30
IV: Born on the Fourth of July: through Thurs., 7, 9:40; Sat., Sun., mats., 1, 4
V: Steel Magnolias: through Thurs., 7, 9:20
WOBURN, Showcase (933-5138)
Main St., Middlesex Canal Park
I: Stanley and Iris: through Thurs. Call for times.
II: Loose Cannons: through Thurs. Call for times.
III: Hard to Kill: through Thurs. Call for times.
IV: Internal Affairs: through Thurs. Call for times.
V: Driving Miss Daisy: through Thurs. Call for times.
VI: Heart Condition: through Thurs. Call for times.
VII: Glory: through Thurs. Call for times.
VIII: Born on the Fourth of July: through Thurs. Call for times.
IX: The War of the Roses: through Thurs. Call for times.

FILM SPECIALS

BOSTON FILM/VIDEO FOUNDATION (536-1540), 1126 Boylston St., Boston. The series, "'I Was Young...But', Screen Images of Childhood," continues on **Fri.** with Martin Bell's *Streetwise*, and on **Sat.** with Hector Babenco's *Pixote*. The series concludes **Fri. the 16th** with Peggy Stern's *Stephanie*. All screenings begin at 8 p.m. at the Bartos Theatre, MIT Media Lab, 24 Ames St., Cambridge. Donations $5, $4 for BF/VF members, students, and seniors.
BOSTON COLLEGE ART GALLERY (522-8587), Devlin Hall, Main Campus, Chestnut Hill. Jean Cocteau's *The Beauty and the Beast*. The film is part of a Cocteau festival including music and a gallery showing. Call for more information.
BOSTON PUBLIC LIBRARY (536-5400), Copley Sq., Boston. **Mon.** at 6:30 p.m.: *Alberta Hunter: Blues at the Cookery*, and *But Then, She's Betty Carter* are presented as part of the "Artistry in Black" film series. **Thurs.** at 2 p.m.: *Cissy Houston: Sweet Inspiration*, a profile of the gospel and popular singer's life; and at 6:30 p.m.: *Fast Times at Ridgemont High*." All films are free and are shown in the Rabb Lecture Hall.
BOSTON UNIVERSITY (353-2795), rm. B50 in the Stone Science Building, 62 Commonwealth Ave., Boston. The Israeli Film Festival continues **Thurs.** at 7:30 p.m. with *Noa at 17*. Free.
BOSTON UNIVERSITY PHOTOGRAPHIC RESOURCE CENTER (353-0700), Boston, presents an evening of film shorts at 8 p.m. at the Metcalf Science Center, 590 Commonwealth Ave., Boston. The films are shown in conjunction with the current exhibition, "Locomotion." Admission $7, $5 for members (includes exhibit admission).
BRANDEIS UNIVERSITY (736-6999), Waltham. **Thurs.** at 7 p.m. in the Lown Auditorium: A series of French films made during the Nazi occupation continues with Marcel Carné's *The Devil's Own Envoys*. In French with English subtitles. In the Black History Month Film Series: **Fri.** at 7 and 9 p.m. in the Levin Ballroom, *Do the Right Thing*. Both films are free.
BROOKLINE PUBLIC LIBRARY (730-2368), 361 Washington St., Brookline. A series of films shown in honor of Black History Month continues **Wed.** at 2 and 7:30 p.m. with *Intruder in the Dust* (1949), and *A Tribute to Paul Robeson* (1979). Free.
BROOKLINE PUBLIC LIBRARY (730-2368), Coolidge Corner Branch, 31 Pleasant St., Brookline. A series of documentary films continues **Tues.** at 6:30 p.m. with *Native Land* (1942), re-enactments of civil rights violations shown to a Senate committee in 1938. Free.
CENTRAL SQUARE BRANCH LIBRARY (498-9081), 45 Pearl St., Cambridge. A series of films created by blacks for black audiences begins on **Tues.** at 7:30 p.m.: *Girl in Room 20*. Free.
THE FRENCH LIBRARY (266-4351), 53 Marlborough St., Boston. A series of surrealist shorts begins **Fri.:** Germaine Dulac's *The Seashell and the Clergyman* (1928), and the Luis Bunuel/Salvador Dali collaboration, *Un chien andalou* (1926). The surrealist films will be shown with live piano accompaniment. A Jean Cocteau film series begins **Sat.-Sun.:** *Orpheus* (1949), and continues **Fri. the 16th:** *Beauty and the Beast* (1946). All films begin at 8 p.m. and are in French with English subtitles. Admission for all films is $4, $3 for members.
GOETHE INSTITUTE (262-6050). The "Streetscenes, Studio Sets, Snowscapes: The Sites of Weimar Modernity" series continues at the Harvard Film Archive (495-4700), 24 Quincy St., Cambridge. **Fri.** at 7 p.m. and **Sat.** at 9 p.m.: *The White Hell of Piz Palu*.; and **Fri.** at 9 p.m. and **Sat.** at 7 p.m.: *The Three at the Gas Station*. **Sun:** at 4 and 7 p.m., *I During Day, You During Night*. **Fri. the 16th:** at 7 and 9 p.m., *The Devil's Reporter*, and *A Blond Dream*. All films are in German with subtitles. Admission $3 unless otherwise noted.
HARVARD-EPWORTH METHODIST CHURCH (354-0837), 1555 Mass. Ave., Cambridge, presents films at 8 p.m. **Sun.:** Cecile B. DeMille's *The Little American*, starring Mary Pickford. With live accompaniment.
HARVARD FILM ARCHIVE (495-4700), 24 Quincy St., Cambridge. **Mon.:** Eric Rohmer's *Percival* (France, 1979) **Tues.:** *The Awful Truth* (US, 1937) with Carey Grant. **Wed.:** Peter Gothar's *Time Stands Still* (Hungary, 1982). All foreign films are shown with subtitles. All films begin 5:30 and 8 p.m.; admission $3.
INSTITUTE OF CONTEMPORARY ART (266-5152), 955 Boylston St., Boston. In the film series, "Cinema Outsider: The Films of William Klein:" **Fri.:** *Mr. Freedom*. **Sat.:** *Eldridge Cleaver, Black Panther*, and *Far From Vietnam* are shown together. **Sun.:** *Muhammad Ali, The Greatest*. **Wed.:** *Panafrican Cultural Festival*. **Thurs.:** *The Model Couple*. **Fri.:** *The Little Richard Story*. All films begin at 7 and 9:30 p.m. Admission $5, $4 for ICA members, students, and seniors.
MASSACHUSETTS COLLEGE OF ART FILM SOCIETY (233-1555, x214 or 475), rm. 309 of the Longwood Building, 364 Brookline Ave., Boston. **Weds.:** at 7:30 p.m., the Philadelphia Colored Players' *10 Nights in a Ballroom*, and Oscar Michaux's *10 Minutes to Live*. Admission $2.
MEDFORD PUBLIC LIBRARY (395-7950), 111 High St., Medford. **Thurs.** at 7 p.m.: *High Society* with Frank Sinatra and Grace Kelley. Free.
MIT MUSEUM (253-4422), 265 Massachusetts Ave., Cambridge. The following films will show in conjunction with the exhibition "When the Eiffel Tower Was New: French Visions of Progress at the Centennial of the Revolution": **Fri. the 9th and the 16th:** *Gigi*, **Tues:** *The Hunchback of Notre Dame*, **Wed:** *The Scarlet Pimpernel*, **Thurs:** *The Man on the Eiffel Tower*. Screenings at 9 a.m., 11, 1 p.m., and 3. Free.
MUSEUM OF FINE ARTS (267-9300, x300), 465 Huntington Ave., Boston. In the "Architects on Film" series: **Fri. the 16th** at 6 p.m., *Frank Gehry*.. In the "Art of Music Video" series: **Thurs.** at 8 p.m., *Ad Art*, featuring Elvis Costello, R.E.M., the Smiths, Tom Waits, and others. In the "Dangerous Loves" series of films based on stories by Gabriel Garcia Márquez (all with subtitles): **Fri.** at 6 p.m., *I'm the One You're Looking for*; at 7:45 p.m., *The Summer of Miss Forbes*. In the "Painters on Film" series: **Thurs.** at 6 p.m., *Jan Cox: A Painter's Odyssey*. In the "Films of Jan Troell" series: **Fri. the 16th** at 7:10 p.m., *Here is Your Life*. Admission for all films is $5, $4.50 for MFA members, students, and seniors. Films are screened in the Remis Auditorium.
MUSEUM OF OUR NATURAL HERITAGE (861-6559), 33 Marrett Rd., Lexington. **Sun.** at 2 p.m., pianist Stuart Oderman provides live accompaniment to turn-of-the-century silent films. Admission $1, children $.50.
NEWTON FREE LIBRARY (552-7145), 414 Centre St., Newton. **Wed.** at 7 p.m.: *The Entertainer*, with Sir Laurence Olivier.
SOMERVILLE PUBLIC LIBRARY (623-5000), Somerville. **Thurs.:** at 6:30 p.m., *The Gold Rush*, starring Charlie Chaplin.
WANG CENTER FOR THE PERFORMING ARTS (482-9393), 270 Tremont St., Boston. In the Classic Film Series: **Mon.** at 7:30 p.m., *Gone With the Wind*. Hosted by Frank Avruch with a live performance in the Grand Lobby by the Jazz Pops Ensemble one hour before the show. Admission $5.
WELLESLEY FREE LIBRARY (235-1610), 530 Washington St., Wellesley. **Thurs.** at 2 and 7:30 p.m., *The Quiet Man* (1952), with John Wayne. Free.

FILM STRIPS

compiled by Charles Taylor

MOVIE OF THE WEEK: Cinema Paradiso (1989). Giuseppe Tornatore's highly praised film, set in the Sicilian village of his youth, is a famous film-director's reminiscences of his boyhood friendship with the village's movie projectionist (Philippe Noiret). The movie is a remembrance of a boyhood centered around the pleasures of going to the movies. *Opens Friday, February 16, at the Nickelodeon and the Harvard Square.*

A

AD ART. A program of music videos from such artists as the Art of Noise, the B-52's, Elvis Costello, Les Rita Mitsouko, New Order, R.E.M., and the Replacements. *Museum of Fine Arts.*

★★ALWAYS (1989). Steven Spielberg's remake of the 1943 *A Guy Named Joe* nearly pulls off the neat trick of transposing that movie to a contemporary setting, changing the main characters from World War II fighter pilots to airborne firefighters attempting to quell forest blazes. But Spielberg feels compelled to spell the comparison out, and he refuses to probe the darker side of this fantasy. When hotdogging pilot Richard Dreyfuss is killed during a daredevil mission, he becomes a wisecracking ghost who must take a young pilot (Brad Johnson) under his wing and pass on his knowledge. That's complicated by the pilot's being in love with Dreyfuss's girlfriend (Holly Hunter). The trendy metaphysics that follow aren't convincing. Audrey Hepburn plays the Heavenly emissary preaching about the need to move to a higher plane. But Spielberg douses the fires underneath the film's saccharine surface. With John Goodman. *Copley Place, suburbs.*

★★★★THE AWFUL TRUTH (1937). This comedy about divorce is one of the funniest films of the Depression years; Vina Delmar's screenplay, based on an Arthur Richman play, has a beautiful, symmetrical structure. Cary Grant and Irene Dunne (whose shrillness is toned down by director Leo McCarey) play the quarreling couple, and Ralph Bellamy and Cecil Cunningham are the second fiddles. Dunne's costumes are terrific, especially the hat she wears in court; it resembles a crushed vase. ☑ *Harvard Film Archive.*

B

★★★½BEAT THE DEVIL (1954). One of the great flukes — and one of the great jokes — in movie history. Truman Capote and the director, John Huston, wrote the script while the movie was being shot, and reputedly the actors learned of the plot developments one day at a time. But if the film had been made in a more conventional manner, this spoof of international-intrigue pictures wouldn't be so quirky and uninflated, or the performers — Gina Lollobrigida, Robert Morley, Peter Lorre and especially Jennifer Jones — so entertainingly idiosyncratic. (The exception is Humphrey Bogart, who lumbers through his part without conviction.) Unhappily, the fluke didn't extend to the box office; financially, *Beat the Devil* was a bomb. ☑ *Brattle.*

★★★★BEAUTY AND THE BEAST (1945). Jean Cocteau directs the greatest of all fairy tale films. Josette Day (appropriately) is Beauty, and Jean Marais is her superb Beast. His castle, with live heads in bas-relief on the on the walls and hands that grow out of tables to pour wine for guests, is a cross between Gustave Dore and Salvador Dali. ☑ *Brattle, French Library.*

A BLOND DREAM (1932). German musical comedy about two friends who aid a girl who dreams of going to Hollywood. Directed by Paul Martin. *Harvard Film Archive.*

★★BORN ON THE FOURTH OF JULY (1989). Oliver Stone's film shapes the story of handicapped Vietnam vet Ron Kovic into a story of fall, repentance, and redemption, adorned with scapegoats that his hero (played by Tom Cruise) must identify and purge before achieving grace. The opening sequences, which detail Kovic's early leanings toward jingoism, are shallow, self-righteous, and propped up with caricatures. In the battle scenes, Stone once again proves himself a master of jazzy, naturalistic excess replete with grisly details. But once again he seems compelled to reduce the sheer brutality of his vision to something readily meaningful. The horrors would be a lot more harrowing if they weren't so blatantly presented as an indictment of the system. As Kovic's jingoism is broken down and his stand against the war emerges, the character changes from a strident, two-dimensional patriot to a strident two-dimensional peace demonstrator, which is why Cruise, an unformed actor, is perfect in the part. *Paris, Janus, Chestnut Hill, suburbs.*

C

THE CAINE MUTINY (1954). Humphrey Bogart stars as the tyrannical Captain Queeg in Edward Dymytrk's adaptation of Herman Wouk's novel. With Van Johnson, Fred MacMurray, and Jose Ferrer. ☑ *Brattle.*

★CAMILLE CLAUDEL (1989). Was Camille Claudel driven mad or was she crazy to begin with? You won't find out from this shapeless and incomprehensible biography of the ill-fated French sculptor. Cinematographer-turned-director Bruno Nuytten and his co-scenarist, Marilyn Goldin, have no clear visiorn of their subject or her work, nor do they provide the basic information that would give the audience its bearings. You're left to guess what the characters' relationships to one another are, and it's never clear what draws Camille (Isabelle Adjani) to Rodin (Gérard Depardieu), whether he influenced her or, as the movie suggests, used her to revive his flagging creativity. In sidestepping the issue of why Camille submerged herself in Rodin for 15 years, the film puts her into the easy role of the woman kept down by the domineering man, making nonsense of the independence it claims for her. Adjani gives an intense performance, though scene to scene you can't tell what she's playing. If audiences respond, it may be to the high-art subject matter and the movie's embalmed tastefulness. *Coolidge Corner.*

★★★★UN CHIEN ANDALOU (1928). Luis Buñuel made his debut, in collaboration with Salvador Dali, on this short surrealist movie, one of the key *succés scandales* of the first half of the century. The use of film to effect the odd, jarring juxtapositions Dali was already creating on canvas disturbed and disoriented audiences as much as the violence and horror of the two most celebrated images (the slashing of the eyeball, the maggots eating away at a living man's hand). But the greatest shock in the film was how *funny* it was — filmgoers didn't know how to respond to the kind of renegade wit that could first conceive of an image of almost primal horror and then laugh at it. The film is still shocking, and still funny. With Pierre Catcheff, Simone Mareuil, Jaime Miravilles, Buñuel as the man wielding the razor, and Dali as the priest. *French Library.*

★★★★CRIMES AND MISDEMEANORS (1989). Woody Allen manages to resolve his conflict between shtick and high seriousness by counterpointing two stories. In one, Martin Landau plays an ophthalmologist whose extramarital affair opens him up to a spiritual crisis questioning the meaning of good and evil when his mistress (Anjelica Huston) threatens to expose him. In the other story, Allen plays a documentary filmmaker trying to win a lovely producer (Mia Farrow) away from the allure of trash culture represented by his brother-in-law (Alan Alda), a sleazy, successful TV mogul. Here Woody Allen seems no longer to be rendering life as a cartoon; instead, the casual detail suggests submerged mysteries. He has moved from dilettantism to genuine artistry. *Copley Place, West Newton, suburbs.*

D

★★★DESIRE (1936). This Frank Borzage romance is a supremely elegant version of the sort of thing Ernst Lubitsch did with such panache (in fact, Lubitsch produced the film). Marlene Dietrich is a jewel thief who beguiles innocent car-designer Gary Cooper into helping her smuggle a stolen necklace through Spain. This was one of Cooper's last roguish performances, before he became Mr. Deeds forever. *Brattle.*

★★★★DRIVING MISS DAISY (1989). Bruce Beresford's film of Alfred Uhry's play is about how Daisy Werthan (Jessica Tandy), an aging Southern-Jewish widow, and Hoke Colburn (Morgan Freeman), the black chauffeur her son hires for her, become the most intimate of friends without ever violating the division between their social roles. The film, which spans two and a half decades (from 1948) is a flirtation — a dance; and the footwork by these two magnificent actors is delicate and dazzling. You can't imagine better performers in these parts. The movie isn't concerned with the education of a white Southerner, or about beaten-down minorities against the world: Uhry (who adapted his play) and Beresford avoid all the traps in this kind of material. And Beresford directs so that the visual rhythms are inseparable from those of Tandy's and Freeman's exquisite performances. Freeman gives Hoke a gentlemanly elegance — his deference is tinged lightly with amusement, it doesn't emasculate him or threaten his self-esteem. And Tandy, who has a proud, tough-bird humor in the role, gives one of those performances that make you feel that a lifetime of experience has become bound up with a lifetime of acting. With Dan Aykroyd, a revelation as Miss Daisy's son. *Cheri, Harvard Square, Chestnut Hill, suburbs.*

★★★★DRUGSTORE COWBOY (1989) Set in Portland, Oregon, in 1971, Gus Van Sant's film follows two junkie couples who stage a series of drugstore robberies looking for Diaudid instead of dollar bills. Bob (Mat Dillon) and his tough Barbie-doll wife (Kelly Lynch) head the gang, which is rounded out by dim-but-earnest Rick (James Le Gros) and his teenage, bad-luck girlfriend, Nadine (Heather Graham). Van Sant delves into the subject of drug addiction not just with courage, but with gaiety. The film never loses sight of the toll of addiction or glamorizes the sordid lifestyle, yet it celebrates with stark detail and exuberant style the profoundly human impulses that drive needles into veins. With William S. Burroughs. *Copley Place.*

E

★★★★ENEMIES, A LOVE STORY (1989). Paul Mazursky's magnificent tragicomedy, based on the Isaac Bashevis Singer novel, is set in New York in 1949. Herman (Ron Silver) is married to Yadwiga (Margaret Sophie Stein), the Polish domestic who kept him alive during the war. He also keeps a mistress, Masha (Lena Olin). And one day Tamara (Anjelica Huston), the wife Herman presumed dead, turns up. Mazursky and co-screenwriter Roger L. Simon use the comedy of Singer's novel to get at the horrifying idea that the Holocaust has left Herman an emotionally starved man, gorging on all three women because he's incapable of making up his mind. Silver is buried so deep inside Herman that you wouldn't know there was an actor there if it weren't for the amazing choices he keeps making. Olin brilliantly expresses Masha's emotional duality, the way she's sensually aggressive yet sexually distanced. Stein is matchlessly funny as Yadwiga. And Huston has a peerless irony. There isn't a performance in the movie that isn't perfect, including Mazursky himself as Masha's ex-husband. The movie is a marvel, a study of transplanted intellectuals who can't *not* believe in the God they feel has dealt them out some incomprehensible punishment. *Nickelodeon, Chestnut Hill.*

F

★★★★THE FABULOUS BAKER BOYS (1989). This sensational debut from writer-director Steve Kloves is a comic-romantic reverie that never goes soft. After 15 years, the lounge act of Frankie and Jack Baker (Beau and Jeff Bridges) is beginning to wear. Things look up when they hire singer Susie Diamond (Michelle Pfeiffer), but the tenuous truce between the brothers is disrupted when she and Jack fall for each other. Pfeiffer flaunts an immensely likable, smart-alecky manner; she's an almost-poetic actress with a terrific comic sense. Jeff Bridges gets at what it costs to dream of playing jazz instead of the Brothers' slurpy arrangements. And Beau Bridges zeroes in on the need for stability that drives Frank to take each crummy job that comes his way. What gets to you is the combination of '40s-style romance with contemporary attitudes. Kloves doesn't push a thing, yet he keeps going further than you expect. The beautiful lights-down-low photography is by Michael Ballhaus. *Copley Place.*

★FLASHBACK (1990). If this is any indication, the movies of the '90s may make the '60s look like a time of inconcievable idiocy when rebellion was buffoonery and idealism sentimentality. Dennis Hopper plays a yippie prankster, on the run for 20 years, who's nabbed by the FBI and put in the custody of a straitlaced agent (Keifer Sutherland). Predictably, their apparent differences turn out to be complementary and they unite to defeat a common enemy. After a while, even the '50s begin to look good. *Copley Place, Circle, suburbs.*

★½FOR YOUR EYES ONLY (1981). John Glen, the former second-unit man, took over directing chores on this James Bond entry, and thus began the mucking-up of the series that he's continued (with one or two exceptions) ever since. Glen makes a conscious decision to tone down the gimmickry here, but he also lowers the boom on Bond's excessive, sensualist spirit. When Roger Moore turns a nubile skater (Lynn-Holly Johnson) out of his bed because she's just not old enough, you may start wondering if you're watching a 007 caper after all. This is recession-era Bond. The tall, clear-eyed Carole Bouquet makes for a lovely Bond girl, and Topol brings some much needed spirit in the role of a Greek smuggler. ☑ *Brattle.*

FRANK GEHRY (1988). Michael Blackwood's documentary on the influential California architect. *Museum of Fine Arts.*

G

★★½THE GARDEN OF ALLAH (1936). Kitsch heaven. Marlene Dietrich plays a rich woman of profound religious convictions (!) who feels lonely and directionless, so she asks her childhood mentor, a Mother Superior, to counsel her. "Go to the desert," the old woman advises, "and you will find yourself." What she finds is Charles Boyer, an escaped Trappist monk, who throws away his cross, exhanges smoldering looks with Dietrich for a couple of weeks, and then marries her. It seems that Boyer has left no one at the monastery with the secret for distilling their special liquer, and finally, amid much tears, Dietrich persuades him to go back to replenish their dwindling supply. There are howlers galore ("Ah, the paganism of the east!" "A man who refuses to acknwoledge his God is unwise to set foot in the desert. The desert is the Garden of Allah.") and direction by Richard Boleslawski, who was responsible for bringing Stanislavksi's teachings to this country — though you'd never know it from his movies. *Brattle.*

★★★½GLORY (1989). This Civil War drama about the 54th Massachusetts Infantry, the first unit of black soldiers to fight in the war, may be the first film to do emotional justice to a great moment in black American history. Matthew Broderick plays Colonel Robert Gould Shaw, the young man chosen to command the 54th, and the movie uses the tension between his progressive abolitionist background and the authority he's required to assume over his men to get at some surprisingly complex conflicts. Though *Glory* treats its white characters with period-epic stiffness, when black actors Denzel Washington, Morgan Freeman, and Andre Braugher are on screen, it is sure-footed, electric, and frequently overwhelming. As the runaway slave Trip, Washington has a surging, heroic presence. Braugher, as Shaw's boyhood friend Thomas, manages to make wounded dignity charismatic. And as the older Rawlins, Morgan Freeman seems to take the scene by natural right. The movie accepts that war allows men to prove their worth, because for these men, being allowed to fight is tied inextricably to their recognition as human beings. For all its flaws and conventionality, there's not one major thing that director Edward Zwick gets wrong. The cinematography, with its stunning battle vistas, is by the great Freddie Francis. *Charles, Harvard Square, Circle, suburbs.*

H

★HEART CONDITION (1990). This movie is meant to be a farce but it wanders into the cop-buddy genre, tearjerker, political thriller, and otherworldly comedy along the way. It's sentimentality and contrivance are only partly leavened by a fitfuly comic script — which falls flat despite the efforts of the first-rate cast. Bob Hoskins plays an LA cop who suffers a heart attack at the same time that his nemesis, a slick lawyer (Denzel Washington), is killed in a car crash. Washington's heart is transplanted into Hoskins's body, and the dead man's ghost prods him through one half-baked scenario after another. Washington displays delightful comic skill when baiting the irascible Hoskins, who's a splendid straight man. But Chloe Webb is wasted in an impossible role. Directed by James D. Parriott. *Cheri, Allston, suburbs.*

★★★HENRY V (1989). The prodigious young British actor-director Kenneth Branagh wants to give all the sides of Shakespeare's warrior-king hero their due: he wants to look at the exhilaration of fighting as well as its horror. This must be one of the most ambitious debuts in the history of movies and though the filmmaking is uneven and not all of Branagh's interpretive choices are felicitous, the movie has theatrical intelligence and sensibility. And Branagh seems to find his feet, both as director and as Henry, as the movie progresses. After a wobbly first third, there's a sequence where Henry must sentence his old drinking companion Bardolph (Richard Briers) to death, and the vulnerability Branagh shows burns up the distance we've been feeling from Henry. He takes us into the character's confidence, and as a piece of direction, the movie becomes more assured as it progresses. Branagh is also helped by a stellar supporting cast that includes Ian Holm, a dream Fluellen, Geoffrey Hutchings and Robert Stephens as Nym and Pistol, Judi Dench as Mistress Quickly, Robbie Coltrane as Falstaff, Brian Blessed as Exeter, Derek Jacobi as the Chorus, Christopher Ravenscroft as Mountjoy, Paul Scofield as the King of France, Emma Thompson as Princess Katharine, and Geraldine McEwan as Alice. Even at his best, Branagh makes mistakes, but you get the sense that he could turn himself into a first-rate director through sheer will. *Nickelodeon.*

I

I DURING DAY AND YOU BY NIGHT (1932). Two people with differing temperaments fall in love, unaware that they are sharing the same boarding-room house, one by day and one by night, in this German comedy directed by Ludwig Berger. *Harvard Film Archive.*

★½INTERNAL AFFAIRS (1990). The aesthetic flourishes that worked so well in Mike Figgis's first film, *Stormy Monday*, are here reduced to arty self-conscious touches in a script that's a series of cryptic entanglements. Andy Garcia is the internal-affairs cop who becomes convinced that a respected street cop (Richard Gere) is running a major corruption ring. If the movie weren't so lugubrious, it's stoneface humorlessness would make it a hoot. Andy Garcia spends the two-hours running time staring a hole into whatever he's looking at, and Gere, as always, comes across as a slab of indistinct emoting that he serves up as if it were raw, internal acting. Laurie Metcalf, as Garcia's gay partner, brings something genuine to her condescending role. She suggests the price this female cop has to pay to prove herself in a male world. With Nancy Travis. *Cinema 57, Chestnut Hill, suburbs.*

I'M THE ONE YOU'RE LOOKING FOR (1988). Taken from a Gabriel Garcia Marquez story, this film follows a model obsessed with finding the man who raped her. Directed by Jaime Chavarri. *Museum of Fine Arts.*

J

JAN COX: A PAINTER'S ODYSSEY (1988). Bert Beyens and Pierre de Clerco's documentary on the Belgian painter. *Museum of Fine Arts.*

★JUDGEMENT AT NUREMBERG (1961). The movie that raised one of the great questions of our time — how do we begin to understand and then to judge the executioners of the Holocaust? — and then blithely answers it. The director, Stanley Kramer, and the screenwriter, Abby Mann, must have slept very well after completing this picture, knowing they'd solved it for all of us, and in just over three hours, too. Spencer Tracy plays the judge, Maximilian Schell the defense attorney, Burt Lancaster is a Nazi Judy Garland and Montgomery Clift are victim-witnesses for the prosecution, and then there are Marlene Dietrich, Richard Widmark, William Shatner, and others. In case you feel inclined to laugh the whole thing off, Kramer inserts some concentration-camp footage to sober you up. ☑ *Brattle.*

L

THE LITTLE AMERICAN (1917). Mary Pickford stars in this Cecil B. DeMille silent about the sinking of the Lusitania. *Harvard-Epworth Church.*

★★★★THE LITTLE MERMAID (1989). This Disney animation, the first based on a fairy tale since 1959's *Sleeping Beauty*, clearly wants to follow in the footsteps of last year's *Oliver and Company*. Hans Christian Andersen's tale has been given a new Disney look and the heroine has a happy fate. But in the best Disney tradition, the comic and scary elements are more entertaining than the story about a mermaid who longs to be human. The saccharine romantic business between the mermaid and the prince she falls for are spiked with healthy portions of musical comedy rendered by the engaging supporting characters, especially the villainess, Ursula (whose voice is provided by Pat Carroll), who's like a combination of Divine and a squid. The movie is also helped by Howard Ashman and Alan Menken's score. *Copley Place, West Newton, suburbs.*

★★LOOK WHO'S TALKING (1989). Kirstie Alley is a successful career woman who becomes pregnant by her married lover and then decides the best thing she can do is to find her son a father; John Travolta is the cabbie who takes her to the hospital and falls for her and the baby. The movie is fairly terrible, but the gimmick — the baby (in the voice of Bruce Willis) carries on a running interior monologue — is funny when you get to hear an infant giving smart-ass rejoinders to adults making fools of themselves. And the two stars are appealing. Alley's scratchy voice and wised-up manner grow on you, and Travolta works well with the child because he's such an open, accessible performer. When he grins, this dumb-bumb farce lights up with his sweetness. Directed by Amy Heckerling. *Copley Place, suburbs.*

M

●MACK THE KNIFE (1990). Hollywood schlockmeister Menahem Golan is at the helm of this latest adaptation of Brecht/Weill's *The Threepenny Opera*, and he manages to turn biting satire into amorphous gruel. The musical director, Dov Seltzer, tramples Weill's marvelous score into Broadway banality. Of the large cast, only Julia Migennes, as Jenny, sings and acts with conviction (though Golan ruins her stirring rendition of "The Pirate Song" with Mount Rushmore-size close-ups). Foundering in the rest of the movie are Roger Daltrey, Raul Julia, Richard Harris, and Julie Walters. *Beacon Hill.*

★★★½MUSIC BOX (1989). Costa-Gavras's drama, about a lawyer (Jessica Lange) who defends her father, a Hungarian immigrant (Armin Mueller-Stahl, in an impressive performance) accused of being a Nazi war criminal, is a disturbing study of the impossibility of knowing the

★★★★	**Superb**
★★★	**Good**
★★	**Middling**
★	**Bearable**
●	**A turkey**

The absence of a rating means the film has not been viewed as we go to press. In such cases, no judgment is intended.

The symbol ☑ indicates a film is available for home-video viewing.

hidden recesses of those closest to us. Part of what makes the movie so unsettling is the way that theme is played out in Lange's character, a seemingly decent, principled woman whose drive to win the case takes her further and further from her moral sense. But she also begins to doubt her father's innocence and her lawyer's instincts begin to conflict with her daughter's loyalty. Joe Estzerhas's script is technically melodrama, but Costa-Gavras doesn't use its thriller techniques to put the screws to us. Nor does he push the suffering of the Holocaust survivors who come to testify (among them, Sol Frieder and Elzbieta Czyzewska make memorable impressions). It's an incredible, ferocious piece of acting by Lange, and Costa-Gavra's direction gives the whole movie the feel of a dawning, deepening, terrible realization. With Frederic Forrest, Lukas Haas, and Donald Moffat. *Cheri, Circle, suburbs.*

★★★★MY LEFT FOOT (1989). The story of Christy Brown, a working-class Dubliner born with cerebral palsy who became a writer and an artist, belongs to the genre of movies about the victory of intelligence that's been incarcerated by physical or environmental forces. But its tone — fierce-souled coruscating tragicomedy — belongs to the work of O'Casey or Synge. The thick-skinned, ferociously independent Christy — played by the marvelous child actor Hugh O'Conor and then by Daniel Day Lewis — has only one working limb, his left foot, a stinging irony that he turns into a triumph of spirit and creativity. The work of director Jim Sheridan and his co-scenarist, Shane Connaughton, is bracingly unsentimental. Sheridan's theatrical background gives him a pointed, unconventional visual sense so that the imagery resonates the way a great moment does on the stage. He has a fully formed sensibility that isn't like anyone else's. And Day Lewis's performance is sheer genius. There's an interplay of wit and passion in what he does and he invests Christy's feistiness with a sly jokesterism. It's a Beckettian kind of mischievous humor. He's ribbing the universe, fully knowing who's going to get the last laugh. The acting is impeccable. The intuitive, understated actress Brenda Fricker plays Christy's mother, and the late Ray McAnally gives a superb send-off performance as Christy's father. *Nickelodeon, Harvard Square.*

★★MYSTERY TRAIN (1989). The trouble with Jim Jarmusch's movies is that his jokes are so tiny, and his imaginative grasp so reduced, that you can almost feel the film shrinking while you're watching it. That minimalism is itself a joke, but that doesn't help when you're certain that your brain could take a walk for 20 minutes at a time and not miss anything. The movie consists of three tales all set in Memphis, on the same night, all ending up in the same fleabag motel. In "Far From Yokohama," two Japanese teenage lovers (Yuoki Kudoh and Masatoshi Nagase) tour the town's rock-and-roll landmarks. In "A Ghost Story," an Italian widow (Nicoletta Braschi) encounters Elvis's ghost. And in "Lost in Space," a drunken, unemployed transplanted Brit (Joe Strummer) gets himself and his two pals (Steve Buscemi and Rick Aviles) in trouble by shooting a liquor-store clerk. The triple-rhyming pattern is both graceful and dryly self-conscious, but Jarmusch doesn't give you much. Neither his themes nor the flaky triumph of his characters is the point. It's the form — an intricate jack-in-the-box with three compartments and no pop-up surprise. *Nickelodeon.*

O

★★★OCTOPUSSY (1983). This James Bond adventure boasts some of the lively wit that made *The Spy Who Loved Me* fun. In this one, the redoubtable Roger Moore faces off against a trio of foes: a slimy jewel smuggler (Louis Jourdan); his beautiful boss, Octopussy (Maud Adams); and a hawkish Soviet commander (scenery chewer Steven Berkoff) who wants to lead his nation to military supremacy by setting off nuclear bombs. The movie errs in spreading the villainy over three characters, but the chase scenes have a mad comic verve, and there are unexpectedly lovely moments, like the one when a beauty whom Bond has just spent the night with ties her sari around his balcony railing, leans over, and descends to the ground, unfurling the brightly colored cloth as she goes. And Roger Moore never had more fun playing Bond. There isn't just a gleam in his eye; his whole face is twinkling with delight. Directed by John Glen. ☑ *Brattle.*

★★★★ORPHEUS (1949). Jean Cocteau's magical modern setting of the Orpheus and Eurydice myth stars Jean Marais (the Beast in Cocteau's *Beauty and the Beast*) as Orpheus — a poet rather than a musician in this version (though the score by Georges Auric is wonderful). Maria Casares plays Death, who heads a motorcycle brigade. Messages from the underworld sound on car radios; Orpheus enters it through a mirror. A one-of-a-kind, unforgettable movie. ☑ *French Library.*

P

PERCEVAL (1979). Eric Rohmer's stylized retelling of this tale of the round table. *Harvard Film Archive.*

THE PLOT AGAINST HARRY (1969). See review this issue. *Coolidge Corner.*

R

★★★½ROGER AND ME (1989). Setting out to make a documentary about the shutdown of General Motors' plants in Flint, Michigan, director Michael Moore has been shrewd enough to pose his story as a struggle between good and evil, and to find a suitable villain and hero — or scapegoat. That role falls to GM chairman Roger Smith, whom Moore accuses of masterminding a scheme to close down 11 plants, reopen the factories cheaply in Mexico, then plead insolvency and bully the unions into cutbacks. Frustrated by GM flunkies in his attempts to reach Smith, Moore fills the time by lampooning not only the chairman's flacks but also some of the desperate and surreally comic victims of the corporation's policies. Though the wit turns a little sour when directed at a security guard making $3.50 an hour or a slow-witted Flint citizen who survives by selling bunnies for "Pets or Meat," Moore compensates by making himself look equally ridiculous. Trying to build a case against Smith, Moore plays fast and loose with the chronology of events. But it doesn't violate the truth as much as, say, the Bush presidential campaign did, and it's sure to instigate a lot more meaningful discussion. *Nickelodeon, Harvard Square, Circle.*

★★★LA RONDE (1950). The bitter lyricism of Max Ophuls's restless, circling camera was perfect for Arthur Schnitzler's merry-go-round-of-love story. The chain begins with the ravishing young Simone Signoret, a prostitute who does business with Serge Reggiani; it then moves on to Simone Simon, Jean-Louis Barrault, and others, until Gérard Philippe brings it back to Signoret again. Ophuls's style embodies a unique, elegant sensibility, at once tender and cynical. *Brattle.*

S

SCREAMPLAY (1984). Rufus Butler Seder wrote and directed this horror film about a

Continued on page 42

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MARLENE ON SCREEN
Fri, Feb. 9
"DESIRE"
(Dietrich, Gary Cooper) 4:30, 8:00
"GARDEN OF ALLAH"
(Dietrich, Charles Boyer)
Early Technicolor! 6:15, 9:45
Sat, Feb. 10
"TOUCH OF EVIL"
(Dir. Orson Welles) 3:50, 7:55
"STAGE FRIGHT"
(dir. Hitchcock) 1:45, 5:45, 9:45

JAMES BOND/ TRIPLE FEATURE!
Sun., Feb. 11
"FOR YOUR EYES ONLY"
1:30, 8:45
"A VIEW TO A KILL" 4:00
"OCTOPUSSY" 6:25

BOGART: A BRATTLE CULT
Mon., Feb. 12
"THE CAINE MUTINY"
(Bogart, Fred MacMurray)
3:30, 7:45
"BEAT THE DEVIL"
(dir. Jon Huston; writ. Truman Capote)
5:45, 10:00

BOSTON INDEPENDENTS
Tues., Feb. 3
"SCREAMPLAY"
(w/ George Kuchar) 6:15, 9:30
"THE APPOINTMENTS OF DENNIS JENNINGS"
(w/ Steve Wright),
"PHOTO ALBUM"
(by Enrique Oliver) and
"COUNTRY DUDE"
(by Steve Rasch) complete program at 5:00, 8:00

THE JANUS FILM FESTIVAL
Weds., Feb. 14
"BEAUTY AND THE BEAST"
(Cocteau) 4:00, 7:45
"LA RONDE"
(w/ Simone Signoret) 5:45, 9:30
Thurs., Feb. 15

"THE SEVENTH SEAL"
(dir. Bergman) 4:15, 7:55
"THE VIRGIN SPRING"
at 6:05, 9:45

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Continued from page 41

mystery writer whose murder scenes come true. On the same bill, "The Appointments of Dennis Jennings" starring Stephen Wright, Enrique Oliver's "Photo Album," and Steve Rasch's "Country Dude." *Brattle.*

★★★★THE SEVENTH SEAL (1957). With this medieval puzzle drama, Ingmar Bergman rose to heights that none of his subsequent chamber dramas equalled, until *Shame* (a dozen years later). The knight's chess game with Death is one of the key images in world cinema, and the sequence built around the burning of a young witch suggests the influence of Dreyer's *Day of Wrath.* With Max von Sydow as the knight, Bengt Ekerot as Death, Maud Hansson as the witch, Bibi Andersson, Gunnar Björnstrand, and Nils Poppe. ☑ *Brattle.*

★½SEX, LIES, AND VIDEOTAPE (1989). Set in Louisiana, Steven Soderbergh's highly praised debut focuses on the lives of four young characters: Ann (Andie MacDowell), who can't stand to let her lawyer husband John (Peter Gallagher) touch her, Ann's sister Cynthia (Laura San Giacomo), who's having an affair with John, and John's college friend Graham (James Spader), a recovering pathological liar who is impotent and can get aroused only by watching videotapes of his interviews with women about their sex lives. Soderbergh's camera sits on the actors' faces during long, semi-improvised scenes meant to leave us with the naked truth. But the movie is mush at heart; instead of investigating the real messiness of sex and relationships, it gives us that old soapy tale about people who learn to love again. It says that sex is fine as long as it's the old-fashioned, romantic kind, a message that suits it perfectly to the AIDS era. *Copley Place.*

SPICES (1988). See review this issue. *West Newton.*

STAGE FRIGHT (1950). Marlene Dietrich, Jane Wyman, and Richard Todd star in this little-seen Hitchcock thriller. *Brattle.*

STANLEY AND IRIS (1990). See review this issue. *Copley Place, Circle, suburbs.*

★½STEEL MAGNOLIAS (1989). Herbert Ross's cry-me-a-river treatment of Robert Harling's play about mother-daughter conflict in a small Louisiana town is intermittently saved by its sometimes giddying documentation of all-American bad taste. Ross dilutes what was funny in Harling's play (despite its sentimentality) by opening it up, and then throws in every knee-jerk, tear-jerk he can think of. What's left is a *Love Boat* vehicle for the film's six actresses, who seem to have little to do with one another. Dolly Parton is a natural for the entrepreneur hairdresser, Turvy, and Sally Field gets to resuscitate her *Norma Rae* twang. Shirley MacLaine is pretty funny as the town's crochety vulgarian, and Julia Roberts makes a good dying swan. But Olympia Dukakis is too ethnic for the magnolias, and Daryl Hannah makes a preposterously pretty geek. Ross has so overburdened and overdecorated Harling's modest little comedy that it goes as flat as uncorked Coke. *Copley Place.*

★★★½STELLA (1990). Hollywood's premier chronicler of the struggles of tough-minded unconventional women, Robert Getchell, wrote the screenplay for this remake of the durable Olive Higgins Prouty chestnut about the mother who sacrifices everything for her daughter. Bette Midler's Stella isn't the girlish dreamer that Barbara Stanwyck's was: She's a pragmatic barmaid stuck in a cruddy town who schemes to get her daughter (Trini Alvarado) out — because the girl's father has a country-club existence better than anything she can offer, and because she sees the punks the girl is hanging out with and fears for her. It makes a lot of sense; you can't see what's happening to kids in lower-class American neighborhoods in 1990 and not understand why a parent would seize such a chance. Getchell is great at small, observant details that define relationships, and what the director, John Erman, lacks in grit he makes up for in directing actors. Midler has always been canny about who she is and what she *isn't*, and using that sane earthiness she gives a fine, hard-boiled performance. Trini Alvarado's steady, streetwise gaze keeps betraying flashes of hope and surprise. And John Goodman is in fine form — raucous, vital, and always completely in character. *Cheri, West Newton, suburbs.*

★★★THE SUMMER OF MISS FORBES (1988). Hanna Schygulla plays a stern German governess who takes charge of two youngsters while their parents are off on a cruise. She submits them to a rigid system of discipline but at night she drinks and talks to herself and lusts after the driving-instructor. What's boiling here is the tension between the Germanic monster and the lonely woman in the thrall of a hopeless, destructive love. The emotional and visual terrain of the movie is paved with small signs of passionate struggles that intrude upon an ordered outer life. It says that dying for love isn't so different from living for death. Directed by Jaime Humberto Hermosillo. *Museum of Fine Arts.*

T

★★½TANGO & CASH (1989). If Ridley Scott had half-heartedly directed an Abbott and Costello prison movie, it might be something like this silly, immensely watchable action picture. Sylvester Stallone and Kurt Russell play two rival LA cops with catchy monikers and impressive drug busts who are framed for murder and drug selling. When they wind up in a hellhole prison where they encounter the goons they put behind bars, what ensues is a sublime B-picture. The movie loses its steam when they escape and go after the baddies that put them there. But Russell, as an arrogant swashbuckler, and Stallone, as an uptight yuppie, banter like fine buddy-movie co-stars. They're downright funny. Directed by Andrei Konchalovsky. *Beacon Hill, suburbs.*

THE THREE AT THE GAS STATION (1930). German comedy about three friends who open a gas station and fall in love with the same women. Directed by Wilhelm Thiele. *Harvard Film Archive.*

★★★★TOUCH OF EVIL (1958). Nearly two decades after *Citizen Kane*, Orson Welles made this breathtaking baroque thriller about police corruption in a border town, based on a Whit Masterson novel. He and his photographer, Russell Metty, shot the film in Venice, California, but it looks like it was made in hell (and no one who's seen it can visit Venice afterwards without seeing it through Welles's eyes). Welles's temperament; his visual daring, and driving, contrapuntal editing sense make the film almost unbearably exciting. The peculiarly effective eclectic cast includes Welles himself (as the police chief, whose wrecked, slovenly body reflects his rotted soul), Charlton Heston as the Hispanic fed he tries to frame, Marlene Dietrich as a jaded gypsy with immense earrings, Akim Tamiroff as a gangster, Joseph Cotten, Zsa Zsa Gabor, Mercedes McCambridge, and, as Heston's bride, Janet Leigh, who has a creepy, pre-*Psycho* encounter in a motel. ☑ *Brattle.*

★★★TREMORS (1990). This parody of Grade Z monster movies has no redeeming social value, which is only part of the reason it's so enjoyable. Set in "Perfection, Nev." the movie follows two good-ol'-boy handymen (Fred Ward and Kevin Bacon) who battle subterranean nasties that detect movement on the surface and shoot snake-headed tentacles through the ground to pull down whatever hapless morsels they find. They're great adversaries for the clueless humans who come up with clever and amusing ways to combat them, thanks to the witty script by S.S. Wilson and Brent Maddock. Director Ron Underwood allows the funny and scary moments to take place at the same time, and the cast includes nice turns by Michael Gross and country star Reba McEntire as gun-totin' survivalists. It's only a movie, and one aware of how blessedly free of seriousness and depth it all is. *Charles, Allston, suburbs.*

TRIUMPH OF THE SPIRIT (1989). See review this issue. *Copley Place, Harvard Square, West Newton.*

V

★A VIEW TO A KILL (1985). The absolute bottom of the barrel of the Bond series. John Glen directs as if this were a Burt Reynolds smash-'em-up, and the origin of the villain (Christopher Walken), the product of experiments done in the concentration camps, introduces a real element of pain and suffering that is out of place in the cartoon world of the Bonds. And the camera seems intent on picking every wrinkle on Roger Moore. This was his last film as 007 and he's treated like a piece of meat that's had it's day and is being tossed on the scrap heap. With Grace Jones and the fluff-headed Tanya Roberts. ☑ *Brattle.*

★★½THE VIRGIN SPRING (1959). Based on a 14th-century legend, Ingmar Bergman's dark, rather plodding tale of a virgin's rape and murder and her father's hideous revenge is like a Charles Bronson vigilante movie played at 16 rpm. The film is at its best during the woodsy outdoor scenes, in which Bergman conjures up a resonant vision of medieval peasant life. When the movie moves indoors, the schematic script takes over, and the film turns icy and dull. Starkly photographed by Sven Nykvist, and featuring strong performances by Max von Sydow and Birgitta Pettersson. *Brattle.*

W

★★★½THE WAR OF THE ROSES (1989). Danny DeVito's irredeemably black and hilarious comedy of a 17-year marriage becoming a catastrophe is an antidote for the rosy family movies of the past year. Kathleen Turner and Michael Douglas play Barbara and Oliver Rose, whose marriage comes apart as he advances in his career and she notices the thorns of domesticity. They turn the objects of their desire against each other in a mounting orgy of rage and terror. DeVito sabotages moods when they grow too serious or sentimental, and though he's adept at going from the sombre to the ridiculous, he's less inspired attempting the opposite. And the framing device, which casts him as Douglas's divorce lawyer, is just a showcase for him. But Douglas plays Oliver with the look of a man who at last recognizes the rage he's ignored and the void his life has been built on. And Turner, in perhaps her finest performance, has a tough competitiveness lying beneath her breezy acquiescence, and a seductive edge of physical menace lurking beneath her sensuality. *Cheri, West Newton, suburbs.*

THE WHITE HELL OF PIZ PALU (1929). G.W. Pabst and Arnold Fanck collaborated on this film about the trials of a mountain-climbing expedition. Leni Riefenstahl stars. *Harvard Film Archive.*

★★½WITNESS FOR THE PROSECUTION (1958). Billy Wilder's screen adaptation of the popular Agatha Christie courtroom drama (screenplay by Wilder and Harry Kurnitz) is strung on the abilities of the actors cast as the defendant on trial for murder and his cold-fish wife to carry its dumb but playable series of tricks. Tyrone Power and Marlene Dietrich aren't up to the game; they give pretty bad performances. It's a moderately entertaining bad movie, though, because Charles Laughton hams endearingly as Power's lawyer, and there are amusing women in the supporting cast: Elsa Lanchester as Laughton's nurse (he's recovering from a heart attack) and Una O'Connor as the victim's suspicious cook. At their best, Laughton and Lanchester pitch and toss like a pair of underseasoned vaudevillians, even though the characters' relationship is hardly fresh — it's a variation on the Monty Woolley-Mary Wickes scenes in *The Man Who Came to Dinner.* ☑ *Brattle.*

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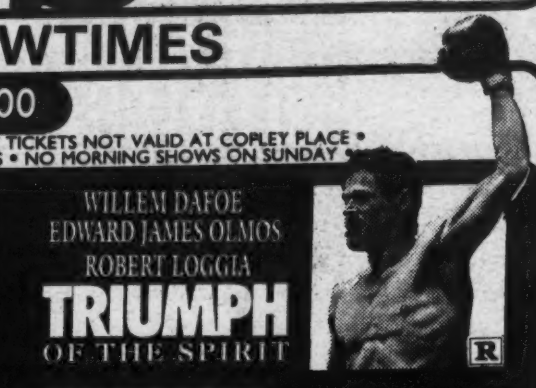
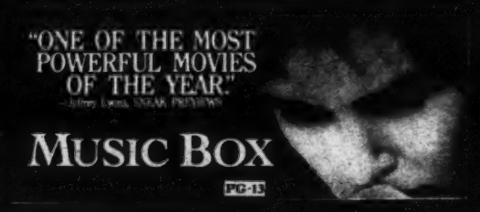
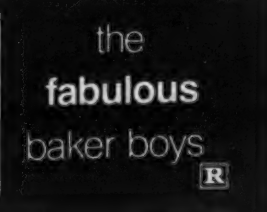
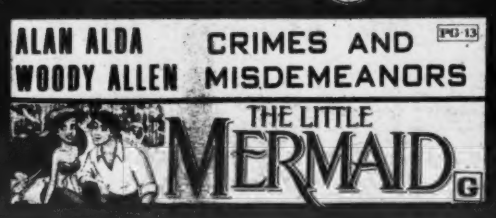
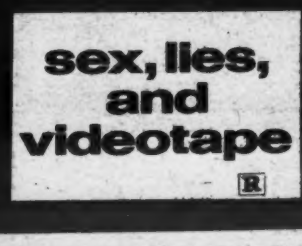
• HUNTINGTON AVE, BOSTON • ON PREMISES DISCOUNT PARKING FOR 700 CARS • PASSPORT TICKETS NOT VALID AT COPLEY PLACE •
• COMPUTERIZED ADVANCED TICKET SALES • EXTRA LATE SHOWS FRIDAY & SATURDAY NIGHTS • NO MORNING SHOWS ON SUNDAY •





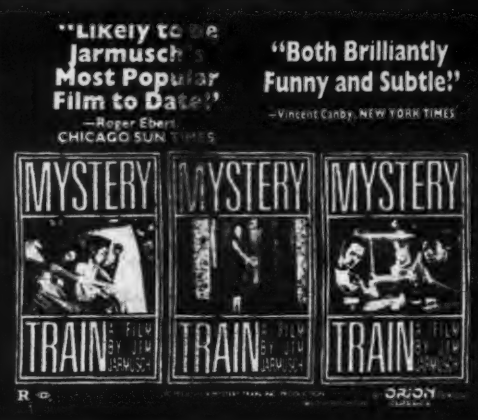


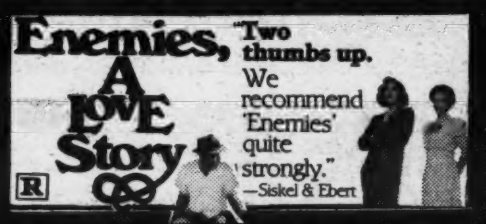


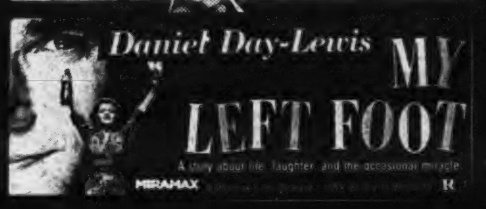


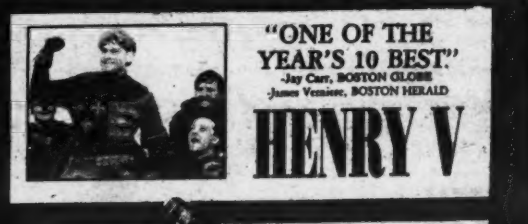
NICKELODEON 424-1500

• 606 COMMONWEALTH AVE, BOSTON •PASSPORT TICKETS NOT VALID AT NICKELODEON • EXTRA LATE SHOWS FRIDAY & SATURDAY NIGHTS •


"Likely to be Jarmusch's Most Popular Film to Date!"
—Roger Ebert, CHICAGO SUN-TIMES
"Both Brilliantly Funny and Subtle!"
—Vincent Canby, NEW YORK TIMES
MYSTERY TRAIN
R

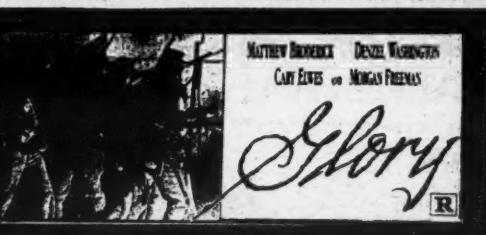


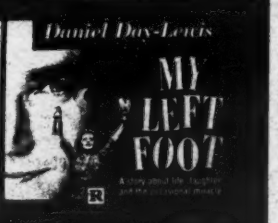




HARVARD SQ. 864-4580

• 10 CHURCH ST, CAMBRIDGE • PASSPORT TICKETS NOT VALID AT HARVARD SQ. • EXTRA LATE SHOWS FRIDAY & SATURDAY NIGHTS •





EXTRA LATE SHOWS FRI & SAT NIGHTS

MY LEFT FOOT (R)		12:00
ROGER & ME (R)		12:00
DRIVING MISS DAISY (PG)		12:00
GLORY (R)		12:00
THE ROCKY HORROR PICTURE SHOW (R)	NEW 35MM PRINT! LIVE CAST!	12:00

JANUS 661-3737

• 57 J.F.K. ST, CAMBRIDGE •
• PASSPORT TICKETS NOT VALID AT THE JANUS •

SOMERVILLE

RTE. 93 AT ASSEMBLY SQ. 628-7000

JANE FONDA ROBERT DENIRO **STANLEY & IRIS (PG-13)**	GENE HACKMAN DAN AYKROYD **LOOSE CANNONS (R)**	**HARD TO KILL (R)**	BETTE MIDLER **STELLA (PG-13)**
ROGER & ME (R)	JESSICA TANDY MORGAN FREEMAN **DRIVING MISS DAISY (PG)**	BOB HOSKINS DENZEL WASHINGTON **HEART CONDITION (R)**	MICHAEL DOUGLAS KATHLEEN TURNER **THE WAR OF THE ROSES (R)**
DENNIS HOPPER **FLASHBACK (R)**	KEVIN BACON **TREMORS (PG-13)**	**BORN ON THE FOURTH OF JULY (R)**	**INTERNAL AFFAIRS (R)**
			THE LITTLE MERMAID (G)

CHARLES
CAMB. ST. NEAR GOVT. CTR. 227-1330

GENE HACKMAN DAN AYKROYD
LOOSE CANNONS (R)

KEVIN BACON
TREMORS (PG-13)

MATTHEW BRODERICK
GLORY (R)

BEACON HILL
1 BEACON AT TREMONT 723-8110

WHOOPI GOLDBERG
JIM BELUSHI
HOMER & EDDIE (R)

RAUL JULIA
MACK THE KNIFE (PG-13)

TANGO & CASH (R)

LEXINGTON
1794 MASS. AVE. 862-3260

STEEL MAGNOLIAS (PG)

SEX, LIES & VIDEOTAPE (R)

PARIS
841 BOYLSTON ST. OPP PRU. CTR. 267-8181

BORN ON THE FOURTH OF JULY (R)

CINEMA 57
200 STUART ST. NEAR PARK SQ. 482-1222

HARD TO KILL (R)

RICHARD GERE
INTERNAL AFFAIRS (R)

CHERI
DALTON ST. OPP. SHERATON BOS. 536-2870

STELLA (PG-13)

HEART CONDITION (R)

DRIVING MISS DAISY (PG)

THE WAR OF THE ROSES (R)